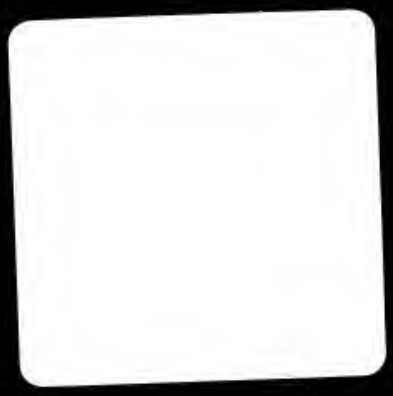

CATALOGUE

OF

ENGLISH PORCELAIN

OXFORD

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WORCESTER

V 47

CATALOGUE

OF

THE COLLECTION OF

ENGLISH PORCELAIN

IN THE DEPARTMENT OF

BRITISH AND MEDIAEVAL ANTIQUITIES AND ETHNOGRAPHY

OF THE

BRITISH MUSEUM

BY

R. L. HOBSON, B.A.

ASSISTANT IN THE DEPARTMENT

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PREFACE

The following Catalogue is the complement of the Catalogue of English Pottery in the Museum published in 1903.

The bulk of the collection here described was presented by the late Sir Augustus Wollaston Franks, K.C.B. His aim was to gather together such examples of the various wares as would best illustrate the history of the factories, preferring documentary pieces to such as were merely of decorative value.

It would not be possible to fix a limit of date in a collection of this class, but comparatively few of the pieces are less than a century old.

I have read through the descriptions and introductory matter.

CHARLES H. READ.

Department of British and Mediaeval
Antiquities, &c.
March, 1905.

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INTRODUCTION

THE honour of inventing the beautiful translucent material which we call porcelain belongs to the Chinese, but unfortunately the word[1] they have used to describe it in their early records is so wide in its meaning as to include the finer kinds of opaque earthenware which we distinguish by the name of stoneware. This ambiguity has led writers in the past to attribute a fabulous age to the manufacture of porcelain, but it is now generally agreed among oriental scholars that nothing in the nature of translucent porcelain was made before the Tang dynasty (618–907 A.D.). At that time caravans were already passing from China through Mongolia and Turkestan to the West, so that it is not surprising to find a record of Chinese porcelain in Western Asia as early as 1171, when Saladin sent a present of forty pieces to the Sultan of Damascus. It is probable, however, that the ware reached Europe through Egypt, whither it came by land in caravans or by sea in Arab ships and Chinese junks up to the end of the Yuan dynasty of Mongols (1280–1367 A.D.). During the native Ming dynasty, which lasted from 1368 to 1644, the land route was barred for a time by Mongolian hostility, but the sea remained open, and after the doubling of the Cape in the sixteenth century the trade passed into European hands and a regular importation of porcelain was established, first by the Portuguese and afterwards by the Dutch.

How and when the name porcelain came to be applied to the Chinese ware is by no means clear. The word is found in inventories as early as the fourteenth century[2], and it appears to have been used in the Middle Ages for materials other than those of the potter. Among these was mother-of-pearl, and this perhaps furnishes a clue to the nomenclature of the Eastern material; for of all suggested derivations of the term porcelain the most probable is the Italian *porcellana*[3] (=the Venus shell), the glistening white glaze of the ware suggesting an obvious comparison with the surface of a shell.

As may be imagined, this product of the East, so white and translucent, so resonant and strong, was no sooner known in Europe than the potters set to work to imitate it, or, failing that, to find a substitute possessing some of its fine qualities without its prohibitive cost. The most baffling feature of the ware was its translucency, and for a time the Italian maiolicists[4], the Dutch potters of Delft

[1] Tz'u.

[2] Inventory of valuable effects of Jehanne, Queen of Charles le Bel, King of France, who died in 1370—'Item un pot de pierre de Pourcelaine' and 'un altre pot de vin de pierre de Pourcelaine' (*Liber Invent.*, p. 136).

[3] *Porcellana* is itself derived from *porcella* (a little pig). The word is used by Marco Polo in his writings for both shells and porcelain.

[4] The term *porcellan* was applied by the Italians to certain kinds of maiolica.

and the French faienciers were fain to rest content with the achievement of a white surface by coating their earthenware with tin enamel. But there were a few who would not be satisfied with this limited success, and there is evidence to show that at Venice as early as 1519, and at Ferrara in 1575, a kind of porcelain was obtained by a mixture of glass and clay[1], but unfortunately nothing seems to have survived of these experiments save the written records of them. There are, however, some existing specimens[2] of a porcelain made at Florence about 1580 under the patronage of the Medici, a ware which is indeed white and translucent but still different in every other respect from the Chinese material. The latter remained as great a mystery as ever, and strange stories, no doubt fostered by the Chinese themselves, were current about its manufacture and its fabulous qualities[3]. The truth was that the Chinese was a true or natural porcelain, while the Florentine imitation was an artificial composition, a distinction which has been commonly rendered by the somewhat unsatisfactory terms hard and soft paste. But here a more precise description of the materials will be necessary.

Porcelain has been loosely described as translucent earthenware, an inaccurate definition because translucency is common to the finer stonewares which, though in no sense porcelain, have become partially vitrified by high firing. Mr. W. Burton, however, has more precisely defined the term as comprising 'all varieties of pottery which are made translucent by adding to the clay substance some natural or artificial fluxing material.'

True Porcelain[4]. In the case of true porcelain the clay substance consists of *kaolin* or china clay, a non-fusible material, and the fluxing matter of the fusible *petuntse* or china stone. The body contains nothing but these two natural minerals, except, sometimes, a little siliceous sand. The glaze consists of china stone, sometimes softened by the addition of lime. The body and glaze are usually fired at one operation, so that both receive an equally fierce heat.

Artificial Porcelain. In this case the body of the ware is 'an artificial combination of various materials agglomerated by the action of fire,' and, as such, admits of great variety in its composition. For the present purpose, however, it will be most convenient to make two broad subdivisions:—

(*a*) Glassy or fritted porcelain, in which a small proportion of white clay substance was fluxed with a glass or frit previously prepared with sand, flint, nitre, &c., and, in the old English porcelains especially, bone-ash.

The glaze consisted of a very fusible glass made with red lead, nitre, sand, &c. The body was fired first to what is known as the biscuit state, and the glaze added subsequently and fired at a lower temperature.

[1] Evidently similar to the artificial porcelains made in France and England in the eighteenth century.

[2] Two are shown in B. M. Ceramic Gallery, Case 10.

[3] e.g. that the materials had to be buried for a hundred years in the earth before they were fit for use: that the glaze was made of crushed pearls: that the ware would not hold poison, but flew in pieces at its touch.

[4] See Burton, p. 19.

(*b*) English bone-china, in which the body is formed of bone-ash, china stone and china clay, and the glaze of china stone and china clay with boracic acid, alkalies and lead oxide. The firing of body and glaze as in the last class of ware. This has sometimes been called natural soft paste porcelain, and has been almost universally used by the English factories since the early part of the nineteenth century.

Speaking generally, true porcelain is practically identical all the world over, whereas artificial wares, particularly those in which a frit was used, would admit of endless combinations of alkalies, lime, sands, marls and other ingredients, from which the productions of the early factories acquired such marked individuality. All the artificial wares, however, agree in two points, viz.:—that they have a vitreous body and a soft glaze easily scratched with a steel blade. The firing of true porcelain requires a temperature of 1,350° to 1,450° centigrade, while for glassy porcelains only about 1,100° to 1,150° centigrade is needed for the body and about 1,000° for the glaze. The fracture of true porcelain is conchoidal like that of flint, that of artificial porcelain is saccharoidal or granular; the true porcelain body will turn the edge of a penknife, and offer a stout resistance to a file, while the artificial is easily scratched. On true porcelain the colours of the painted decoration generally stand out dry and hard upon the glaze, while on artificial porcelain they sink in and become incorporated with the softer glaze, gaining greatly thereby in durability and lustre.

To return to the history of the ware, the Florentine porcelain belonged to the artificial group. It seems to have been made for a short time only and in strictly limited quantities, and either the secret of its manufacture must have been carefully kept or the results of the enterprise very uninspiring, for there is no record of any other attempts in Europe for nearly a century. Indeed no clear conception seems to have been as yet formed of the meaning of the word porcelain, which was vaguely applied in the seventeenth century to red stoneware and Dutch delft as well as to the Chinese ware. About 1670, however, Louis Poterat rediscovered at Rouen the means of making a soft artificial porcelain, destined to be the parent of the beautiful French *pâte tendre* which was made at St. Cloud, Chantilly, Mennecy, &c., and reached its zenith at Vincennes and Sèvres in the middle of the following century. Meanwhile at Dresden the alchemist Johann Friedrich Böttger, while experimenting on the transmutation of metals under the protection of Augustus II, King of Poland and Elector of Saxony, had accidentally discovered, in making crucibles, a fine red stoneware. From this his attention was turned to porcelain, and about 1709 he succeeded in the greatest achievement of European ceramics, nothing less than unravelling the mystery of Chinese true porcelain. A factory was at once started at Meissen by his royal master, and every precaution taken to guard the great discovery, but workmen escaped to carry the secret into other countries, and within a few years the manufacture of true porcelain was established at Vienna, Anspach, Bayreuth, Höchst, Fürstenberg, Berlin, Frankenthal, and elsewhere. There was no lack of royal and princely patronage: porcelain-making became the rage, and the royal houses vied with each other in securing the services of the arcanists from Meissen. At Strasburg experiments were made by Hannong as early as 1724, but France remained true to

her beautiful *pâte tendre* for some time longer. Artificial porcelains were tried in Italy, Spain, the Netherlands and elsewhere in the eighteenth century, but the advance of true porcelain was irresistible, and by the nineteenth century its manufacture had become general throughout the Continent.

While the porcelain fever was thus raging on the Continent, it is not to be supposed that England remained immune, but in her case the victims were merchants and potters rather than the rulers of the land. There are indeed hints of royal patronage bestowed on the Chelsea factory, but even this does not seem to have extended beyond a few orders, while the other factories developed entirely by private enterprise. With such support as was given to the Meissen and Sèvres establishments the porcelain industry in England might have had a far different and probably far less interesting history.

As early as 1671 John Dwight of Fulham claimed to have 'discovered the mystery of transparent earthenware commonly known by the names of porcelaine or china,' but whether his productions really included anything that would satisfy the modern definition of the term is open to grave doubts. That he aimed at porcelain in his experiments is likely enough, but neither his notes in which the word is freely used for what is obviously stoneware, nor any recognized examples of his works, justify his claim. A fine stoneware translucent in its thinner parts was probably Dwight's nearest approach to porcelain[1]. Still more nebulous are the stories of Place's experiments at York a few years later, and of one Clifton who is supposed to have subsequently made a fortune by giving these experiments a practical direction[2]; none of the latter's productions have been identified and the only authenticated example of Place's manufacture is a cup of marbled stoneware closely resembling Dwight's handiwork[3]. The first incontestable evidence that porcelain of a crude kind could be and apparently had been made in England is a pamphlet published in 1716[4] which recommends the following 'try'd and infallible method' of 'making china in England as good as ever was brought from India.'—'Let any good workman in the potter's profession, who would benefit himself by this art, employ some poor people to buy up the old broken China, which every house can afford him. This ware he must grind in a mill with a flat stone and runner. The mill is a common one and everywhere to be met with. The powder when it comes from the mill must be further reduced and refined by the assistance of water. . . . This substance . . . must be mix'd with a fourth part of its weight of quick lime dissolved in gum water. The

[1] See *Cat. Engl. Pot.*, p. 159.

[2] See *Local Historian of Northumberland*, vol. i, p. 369. 'Thoresby in his *Ducatus Leodensis* often mentions Mr. Place with great encomiums and specifies various presents which he made to his Museum. He says Mr. Place discovered an earth for a method of making porcelain, which he put in practice at the Mansion house at York, and of which manufacture he gave Thoresby a fine mug. (This pottery cost him much money: he attempted it solely from a turn for experiment; but one Clifton of Pontefract took the hint from him and made a fortune by it) . . . Francis Place died aged 81 years on Sept. 21st, 1728.'

[3] See *Cat. M. P. G.*, R. 58: now in the V. and A. Museum.

[4] *Essays for the Month of December*, 1716, *by a Society of Gentlemen* (said to have been written by Aaron Hill, Esq.).

quick lime here meant is made by . . . burning clean oyster shells.' It would be difficult to take seriously this almost Gilbertian method of china-making, did it not receive a belated but none the less striking confirmation in the *Handmaid of the Arts*[1] in 1764:—'There have been several compositions for the imitation of china-ware in the works set on foot in different parts of Europe, and among the rest I have seen at one of those carried on near London eleven mills at work grinding pieces of Eastern china, in order, by the addition of some fluxing or vitreous substance which might restore the tenacity, to work it over again in the place of a new matter. The ware commonly produced at this manufactory had the characters correspondent to such a mixture, for it was grey, full of flaws and bubbles, and from want of due tenacity in the paste, wrought in a very heavy clumsy manner, especially with regard to those parts that are to support the pieces in drying.' The publication of the 'try'd and infallible method' does not seem to have produced any notable effect, and no signs of progress for nearly thirty years have been recorded. The tradition which dates the founding of the Bow factory about 1730 is quite unsupported, and Frye's patent of 1744 is the first indication of a manufacture of porcelain in that locality; but the earliest dated piece of English porcelain is a milk-jug incised with the legend *Chelsea 1745*; and a French document of the same year speaks of the Chelsea works as recently established[2].

It is not, however, to be supposed that all the enterprise of the metropolitan district was focussed in these two places. Contemporary literature mentions quite a number of localities where factories were started, and incidental references of later date point to the existence of others. There was, for instance, a factory at Limehouse which ended in failure before the year 1750[3]. Another is mentioned in the *London Tradesman* in 1747 by R. Campbell who says, 'Of late we have made attempts to make porcelain or china-ware after the manner it is done in China and Dresden; there is a House at Greenwich and another at Chelsea, where the Undertakers have been for some time trying to imitate the beautiful manufacture.' A third is named by Jonas Hanway, who, after describing the Meissen manufactory (visited by him in 1750), wrote, 'It is with great satisfaction that I observe the manufactures of Bow,

[1] Vol. ii, part iv, probably written by P. Dossie. The note continues, 'A very opposite kind is produced in another manufactory in the neighbourhood of London, for it has great whiteness and a texture that admits of its being modelled or cast in the most delicate manner; but it is formed of a composition so vitrescent as to have almost the texture of glass, and consequently to break or crack if boiling water be suddenly poured upon it, which quality renders it unfit for any uses but the making of ornamental pieces. A later manufactory at Worcester has produced, even at very cheap prices, pieces that not only work very light but which have great tenacity, and bear hot water without more hazard than the true China ware.' It has been suggested that the two London factories referred to are Bow and Chelsea; the latter may well have been the manufactory mentioned second, but it is difficult to reconcile the description of the first with what is known of Bow. There were, however, as will be seen, several other factories in the neighbourhood of London.

[2] See p. 22. Professor Church, however, refers in the revised edition of his *English Porcelain* (p. 30) to an inkpot in the Willett Collection inscribed *Edward Vernon*, 1742, which is said to resemble the Bow inkpots such as l. 61 in this catalogue.

[3] See *The Travels through England of Dr. Richard Pococke*, vol. i, pp. 7 and 159 (published by the Camden Society, 1888), and p. 110 below.

Chelsea and Stepney so improved.' The *London Chronicle* mentions a fourth in 1755: 'Yesterday four persons, well skilled in making British china, were engaged for Scotland[1], where a new porcelain manufacture is going to be established in the manner of that now carried on at Chelsea, Stratford and Bow.' A fifth is indicated by Dr. Pococke[2] who wrote in August, 1754: 'From London I went to see the china and enamel manufactory at York House at Battersea.' The Battersea enamels made at York House are well known, but it is not generally supposed that china as well was made at these works, though it has been suspected that some of the London wares were sent there to receive printed decoration[3]. It seems, however, that Dr. Pococke's statement is confirmed by Rouquet[4], who, after describing the Chelsea factory, proceeds: 'Il s'est établi depuis peu une autre manufacture de porcelaine dans le voisinage de celle-ci[5], dont quelques ouvrages sont peints, en camayeux, par une espèce d'impression.' A sixth is Crispe's manufactory at which John Bacon, R.A., is said to have been apprenticed in 1755[6]: the works were apparently situated in Lambeth[7] with a branch establishment in Bow churchyard. And a seventh, if Simeon Shaw is to be trusted[8], was started at Chelsea about 1747 by a group of Staffordshire workmen employed at the Chelsea factory, but the attempt was short-lived. Unfortunately nothing is known of these enterprises beyond the bare references to their existence, and no one as yet has had the temerity to label a specimen of early English porcelain 'Limehouse ware' or 'Greenwich ware'; but it can hardly be doubted that some of the results of these experiments still exist, and those who habitually assign to Bow or Chelsea all the uncertain pieces of early London porcelain will do well to enlarge their horizon and to temper with a measure of honest doubt the severity of the Bow and Chelsea creed.

[1] There is no record of a porcelain factory in Scotland at this time, but in the Edinburgh Museum of Science and Art there are two quart tankards of an artificial glassy porcelain of early Chelsea type and rather roughly decorated in the Chelsea style. They bear the crest of Dalrymple and the inscription 'Over Hailes' beneath the handle, and are traditionally supposed to have been 'made at Musselborough about 1770.' The 'Musselborough and Portobello pottery' is still at work at Portobello close to Edinburgh. There is a New Hailes in the vicinity of Musselborough, and a branch of the Dalrymple family belongs to those parts. So that it is possible that these pieces are actual specimens of a Scottish porcelain-factory founded by the workmen from London, and form an interesting link with the early days of English ceramic enterprise.

[2] *Op. cit.*, vol. ii, p. 69.

[3] See pp. 5 and 27.

[4] *L'État des Arts en Angleterre*, p. 143: a book published in 1755 from notes made two years previously, see p. 5.

[5] i.e. Chelsea.

[6] 'When he was 14 years old . . . to apprentice himself to one Crispe of Bow Churchyard, an eminent maker of porcelain, who taught him the art of modelling the deer and holly-tree, the bird and bush, the shepherd and shepherdess, and birds of all shapes and beasts of every kind, such as are yet made for show or for use in our manufactories. That these early attempts contained the rudiments of his future excellence has been asserted by some and denied by others. . . . It ought to be mentioned that he was frequently employed in painting figures on plates and dishes:—these were probably a repetition of his models with the addition of the duck in the pond, the angler and his rod, and the hunter with his hounds.'—Allan Cunningham, *Lives of the most eminent British Painters, Sculptors and Architects*, London, 1830, vol. iii, p. 201.

[7] See Chaffers, p. 864.

[8] *History of the Staffordshire Potteries*, p. 167.

It is clear that the years 1740 to 1760 were a critical period in the history of English porcelain, and it would be indeed interesting to find a reason for this sudden outburst of activity in the metropolitan district. Unfortunately it is not yet possible to speak with certainty about the origin even of such works as Bow and Chelsea, of which the history after a certain point is tolerably precise. The tempting theory that would make the latter factory the lineal descendant of the glass-works 'established in 1676 by Venetians under the auspices of the Duke of Buckingham' at Lambeth or Chelsea, has never passed beyond the region of pure speculation. The experiments of John Dwight at Fulham, the supposed connexion of John Philip Elers, the Bradwell potter, with the same glass-works after the year 1710[1], and the fact that the anchor, used by potters in Venice, became the Chelsea factory-mark, are the only considerations at present advanced in favour of the idea. Without attempting to regard any of them as serious arguments, it may be noted that the suggestion about the anchor-mark overlooks the fact that the first Chelsea mark was apparently a triangle, not an anchor: a criticism which would also apply to another recently mooted theory that Bow, Chelsea, and other English factories at which the anchor-mark was occasionally used, were started by one man, who went from place to place communicating the secret of an artificial porcelain, and that the anchor was his personal sign. On the whole it is most probable that the sudden energy of this period in which so many important English factories were opened, was caused by the arrival of arcanists (i. e. workmen who possessed manufacturing secrets) from the French works, who brought more or less accurate recipes of the artificial porcelain of their own country. This theory would at least account for the growth of so many factories within so short a period and for the general family likeness existing among the *incunabula* of all the English porcelain works of the period. Derby, Longton Hall, Worcester, Bristol, and Liverpool were little, if anything, behind the London district, and their first productions were nearly all soft artificial porcelains of the glassy type. It was, however, soon recognized that this kind of ware, besides being unsuited to ordinary domestic use, was so difficult and costly to make that it could not be continued without the support of princely subsidies, and it was no doubt this discovery which cut short the career of many of the less known works. Those which survived set about to work out their own salvation each in its own particular fashion, and so it happened that the various English wares of the eighteenth century, though often resembling one another at the start, acquired as they progressed a marked individuality. Thus the discovery of certain raw materials in Cornwall influenced the Western factories from their earliest days. Soap rock or steatite was used at Bristol as early as 1750, and shortly afterwards at Worcester, making the porcelain harder and more opaque. Bristol indeed took up an exceptional position. The experiments there were directed almost from the first towards true porcelain, favoured by Cookworthy's discovery of china clay and china stone in Cornwall, and though the actual consummation of the work took place at Plymouth[2], the manufacture was firmly established at Bristol two years later and ended there in 1780 after having reached a high pitch of

[1] See Dr. Shaw, *Chemistry of Pottery*, p. 411.

[2] About 1768.

perfection. It had, however, strangely enough no direct effect on the general progress of porcelain in this country, and though the Bristol patent was eventually sold to a Staffordshire firm, it is improbable that they ever used it for making true porcelain [1]. Indeed, with the exception of a few experimental pieces made out of Cornish materials by the Comte de Brancas Lauraguais [2], the manufacture of true porcelain in England may be said to have begun and ended with Plymouth and Bristol.

Meanwhile the main body of the manufacturers were evolving a practicable artificial ware out of the soft glassy porcelains with which they had started, and the period of change and experiment which lasted till the end of the century presents features of special interest. In each case the general scheme was the same—a glassy frit mixed with a more or less infusible clay; but the variety of the ingredients of the frit and the diversity of clays used in the body, to say nothing of the different mixtures used for the glaze, give to the wares of the time an individuality which has for the collector a fascination of its own apart from artistic considerations. At the beginning of the nineteenth century the goal was reached, and the period of empiricism ended in the younger Spode's discovery of a formula which has held good with little change to the present day. The frit was now abandoned, the true proportion of bone-ash for the body was fixed and the modern English bone-porcelain was the result. A glance at the ingredients of this composition [3] will show that the ware is a compromise between the old glassy or soft-paste and the true hard-paste porcelain; it combines the advantage of both, being hard enough to stand severe wear and coated with a glaze soft enough to favour enamelled decoration. It was in fact a splendid achievement commercially, but to the collector it is the beginning of the end. The new body was almost universally adopted and henceforward a mechanically perfect porcelain was produced with monotonous precision throughout the country. The personality, so to speak, of the ware was lost, and this change coinciding, as it did, with a period of artistic mediocrity, has quenched the ardour of the collector, who feels for the nineteenth-century porcelains none of the enthusiasm inspired by their predecessors.

A spirited attempt to revive the old glassy ware was made at Nantgarw and Swansea between the years 1811 and 1820: it was the work of an enthusiast, and the results only served to confirm the verdict already passed. The charm of the fritted porcelain is undeniable: its creamy surface formed a perfect ground for coloured decoration, and the enamels when fired sank into the soft luscious glaze, securing a perfect protection as well as additional lustre from the glassy covering; but the difficulty of firing the ware when only a few degrees separated the point at which the body was imperfectly vitrified from that at which it would melt out of shape, and the consequent waste in spoilt pieces, magnified the cost of

[1] They traded in the raw materials, see p. 145.

[2] The Comte de Brancas Lauraguais discovered the kaolin of Alençon about 1758. He knew of the Cornish kaolin, and actually took out a patent for true porcelain in England in 1766, though his invention was never specified. He is said to have worked at Chelsea and Sèvres. See Church, *English Porcelain*, p. 96.

[3] See p. xv.

production. Add to this the fact that few of the fritted porcelains when finished could stand the changes of temperature inseparable from ordinary household use, and one feels the justice of Rouquet's criticism 'that it is only fit for sitting-room ornaments[1].'

Turning from the composition of the ware to its decoration we are at once struck by its imitative character. Perhaps this was only natural in a frankly imitative material, but certainly no one could credit the English porcelain-makers of the eighteenth century with much originality, either in form or ornament. The shapes are Chinese, Japanese, Saxon and French, while the nearest approach to indigenous design is seen in the early embossed cream-jugs and sauce-boats, which were taken direct from silversmiths' models. The progress of the early factories discloses a regular sequence of imitative styles. First came the plain white with embossed designs; next, the blue-painted decoration under the glaze which was almost invariably copied from the much admired Chinese 'blue and white'; close on this, if not actually side by side with it, came the 'Old Japan style,' a charming decorative scheme of slight patterns in blue, red, green and gold after Kakiyemon's designs on old Imari porcelain[2]. Meissen patterns followed—a spray of flowers and a few scattered blossoms artlessly thrown on the surface and interspersed with birds or insects, and on more ambitious pieces slight landscapes and figure subjects. Meissen forms accompanied this class of ornament, but the influences of the rococo were already felt; and these simple motives are sometimes found displayed on extravagant shapes with applied scrolls and shellwork, masks and frills, and other fanciful accretions of the *rocaille* taste. Gilding was as yet but little used: it was at first insecurely fixed with size, but soon the potters learned to fire it firmly. The transition from the Meissen to the fully developed French taste was effected through the rococo, and about 1760 a whole-hearted imitation of Sèvres style was in vogue. During the next twenty years English porcelain-decoration reached its zenith. It was the period of fine ground-colours, only obtainable on the soft and luscious fritted porcelains of the time, broken by panels in which wonderful exotic birds, bouquets of flowers, or more elaborate figure subjects after Watteau and Boucher[3], were displayed. The painting, if not original, left nothing to be desired in skilful execution: the best and most appropriate patterns were selected and the copying was not servile, but rather took the form of a tasteful adaptation of foreign designs. The gilding had now become a feature of these richer schemes of decoration: it was laid on unsparingly, often chased with a metal point in the Sèvres style, and it had the rich soft appearance of pure gold.

The statuettes and groups reflect the decorative taste of their period; at first they were pure white or scantily coloured, then more richly decorated with colours and slight gilding, and finally loaded with gorgeous painting and gold. The models were largely borrowed from the spirited Meissen figures, but a considerable class was directly translated into porcelain from busts and portraits, prints and pictures by first-rate artists, such as John Bacon and Roubiliac.

[1] *Op. cit.*, p. 143.

[2] See p. 4.

[3] e.g. '37. Six coffee cups, enamel'd in cupids, after Busha (*sic*), and fine gold dentil edges': Catalogue of Chelsea and Derby Porcelain, sold at Christie's in 1771.

Unfortunately this period of excellence was short-lived, and after 1780 the chilling influence of the pseudo-classical style, then coming into fashion, started the downward movement. The antique shapes were usually ill suited to the materials : the outlines of the pieces became hard and precise ; technical improvements in the paste did not add to the attractiveness of the ware ; the decorators imitated the old imitations, and the designs were misunderstood and ill interpreted ; the colours themselves deteriorated, or could not do themselves justice on the altered glazes ; the painting became stiff and mechanical, and the spontaneous charm of the older work was lost in over-elaboration of detail or straining after sumptuous effects. Nothing shows so well the want of taste at the end of the eighteenth century as the promiscuous use of landscapes on all kinds of surfaces, regardless alike of proportion and propriety ; but the height of vulgarity and ostentation was reached early in the nineteenth century on the dress services made at Worcester and elsewhere with heavy gadrooned edges, florid painting and oppressive gilding. The last-mentioned form of decoration had undergone another change : cheaper methods replaced the old, and the gilding in general assumed a thinner and more brassy appearance. There were, of course, some redeeming features in this period of decadence, and one of them resulted from a return to Japanese models ; the later and more elaborate of the Imari designs supplied the inspiration, and the English painter by happy adaptation rather than exact copying produced those bold, rich 'Derby Japan' patterns, which, though capable in unskilful hands of becoming tasteless and gaudy, are, as a rule, lively and decorative. It is only fair, too, to except Nantgarw and Swansea from the general condemnation ; for the decoration there, if not ideal in its conception, was at least naïve and natural, and some of the better pieces painted at these factories are in perfect taste.

Probably the only method of porcelain-decoration actually invented in England in the eighteenth century was transfer-printing, which seems to have been simultaneously discovered at Battersea and Liverpool about 1750. By this process the impression from an engraved copper-plate is transferred on paper, or some flexible medium, to the rounded surface of the ware. At first, it could only be applied over the glaze, the colours used being jet-black, red, reddish brown and lilac, but printing under the glaze in blue followed in a few years. The commercial advantages, no less than the artistic failings, of this invention are beyond question : rapidity of production was gained, but with the loss of the bright enamel colours and the touch of the human hand that gives them life. It is true that some attempt was made to recover the former quality by colouring the printed designs, but the result was not satisfying ; often, indeed, it was actually hideous, and at their best the flat washes of colour fail to arouse any enthusiasm whatever. Of the plain black, or monochromatic printing, it can only be said that though we may admire the beautiful line-engravings of the best Worcester period, the decorative effect is cold and depressing ; and if such things as mourning services were in fashion, nothing would be better suited for the purpose than black-printed porcelain.

In the classification of English porcelain, and indeed of that of any nationality,

the safest guide is the ware itself; for the paste and glaze differed more or less at nearly every eighteenth-century factory. The decoration, where so much was purely imitative, cannot be greatly relied on, though the use of certain colours and the mannerisms of a few prominent artists may serve on occasion to distinguish particular wares. Thus the Chelsea claret colour, the Worcester scale blue, the peculiar *gros bleus* of Derby and Longton Hall are easily identified, while the painting of Donaldson, O'Neale, Billingsley, Pegg, Withers, Pollard, Baxter, and others, can be studied on perfectly authenticated examples of their work. No doubt in every factory certain dominating influences were at work forming a peculiar style of painting, such as might be called the Chelsea style, the Worcester style, or the Swansea style, but this will be only decisive in cases of pronounced individuality. There is, too, a confusing element in the existence of a large number of *chambrelans*, or outside decorators, who painted in their workshops wares received in the white from all factories indiscriminately. Thus William Duesbury, between the years 1751 and 1753, according to his own notebook, painted 'Bogh,' Chelsea, 'Darbey' and Staffordshire pieces; John Bowcocke's papers contain bills for Bow china painted by Richard Dyer, 'at Mr. Bolton's, enameller, near the Church, Lambeth'; Giles, in the Haymarket, decorated and sold Worcester china in 1768; and Webster and Sims about fifty years later painted Nantgarw porcelain for Mortlock.

Again, the value of marks is easily over-estimated. To make no mention of pieces which have been counterfeited, marks and all, a mark in colour or gold over the glaze can be added to an old piece at any time. Those which have been incised in the paste or painted under the glaze are more reliable; but it must be remembered that the early potters themselves had little scruple about using the marks of other factories. So we find Chelsea, Bow, Meissen, and Sèvres marks on Worcester of the best period; the Meissen crossed swords on Bristol and Derby; and the Chelsea anchor on Longton Hall vases. We must rely, then, on the paste and glaze, regarding everything else as subsidiary evidence.

Although the order of classification of the various wares in a catalogue is necessarily influenced by considerations of their chronology and relationship, as well as of the importance of the factories, there is no doubt that among collectors the Chelsea and Worcester porcelains take the first place. That of Derby is a good third, and among the artificial porcelains Bow, Longton Hall, and Caughley would probably rank next. Bristol and Plymouth stand apart as producers of true porcelain; good examples of Bristol china being as highly prized as those of Chelsea or Worcester. Of the rest, examples of Nantgarw and Swansea are most eagerly sought, while the interest in Liverpool, Pinxton, and Lowestoft wares is considerable. Rockingham, Coalport, Davenport, Spode, and Minton were the best producers of the English bone-china in the early part of the nineteenth century. Little interest attaches to the remainder of the classified wares, but there will be in every collection a proportion of uncertain pieces of a more or less interesting kind. The wonder is that this proportion is not larger when we consider how much of the history of English porcelain is still unwritten. Very little, for instance, is known of the early

Derby and Bristol wares, of Longton Hall or the Liverpool factories, practically nothing of the porcelain of Limehouse[1], Greenwich, Lambeth, Stepney, Stratford, Birmingham[2], Stourbridge[3], Wirksworth, and Cockpit Hill, Derby, and yet it is almost impossible that all their productions should have disappeared. The collector will be justified in suspending judgement on the doubtful examples of early porcelain until more of the obscure points have been cleared up by discoveries, such as were made at Bow in 1868 and at Lowestoft in 1902.

In the preparation of this catalogue free use has been made of the following general works on the subject :—

A History of Pottery and Porcelain, by Joseph Marryat, London, 1868.

The Ceramic Art of Great Britain, by Llewellyn Jewitt, 2 vols., London, 1878.

Marks and Monograms upon Pottery and Porcelain, by W. Chaffers, 8th edition (edited by F. Litchfield), London, 1897.

English Porcelain, by Prof. A. H. Church, London, 1904.

The History and Description of English Porcelain, by W. Burton, London, 1902.

Contributions towards the History of Early English Porcelain, by J. E. Nightingale, Salisbury, 1881.

The last two have been invaluable, the former proving a mine of technical information and the latter of historical facts. Beside these, frequent reference is made to the works dealing with individual factories by Owen, Binns, Haslem, Bemrose, and others, in the sections concerned.

Special thanks are due to Mr. L. Solon, Stoke-upon-Trent, and Mr. W. Burton, Clifton Junction, Manchester, who have looked through proofs of the introductions to the various sections and have given much valuable help.

In addition to the usual abbreviations the following have been used :—

Cat. M. P. G. = *Catalogue of the British Pottery and Porcelain in the Museum of Practical Geology*[4].

V. and A. Museum = Victoria and Albert Museum, South Kensington.

B. M. = British Museum.

B. M. Guide to Engl. Pottery and Porcelain = *A Guide to the English Pottery and Porcelain in the British Museum*, 1904.

Cat. Engl. Pot. = *Catalogue of the Collection of English Pottery in the British Museum*, 1903.

[1] See pp. xvii and 110.

[2] See Nightingale, *Contributions towards the History of Early English Porcelain*, p. lxv, where a sale advertisement in 1757 is quoted, as announcing 'the largest variety of Derby or Second Dresden, with Chelsea, Worcester, Bow, Longton Hall, Birmingham, &c.'

[3] Dr. Pococke, *op. cit.*, vol. ii, p. 223, after describing a visit to the 'Sturbridge' glass-works in 1751, continues :—'They had also a manufacture of china, with a contract to sell it only to the promoters of it in London : but on inquiry I found it is not carried on.'

[4] This collection has been transferred to the Victoria and Albert Museum.

This last is the companion to the present volume, and its various sections are distinguished by capital letters.

The introduction to this companion volume on English Pottery concluded with a brief description of the manufacture of a simple vessel to familiarize the reader with the commoner technicalities, and it will be not inadvisable to repeat it here.

When the natural clays or artificial mixtures have been duly prepared and made up into convenient lumps for use, 'the lump,' or part of it, is then either (1) *thrown* on the *wheel* (i. e. made to assume any simple rounded shape required, by means of the rotatory motion of a whirling disc on which it is placed and the guidance of the potter's hand), or (2) flattened into a thin *bat*, or cake, and pressed into a mould, or (3) diluted to a creamy state (called *slip*), and used in the casting process—in which it is run into a plaster-of-Paris mould, which absorbs the moisture and allows the clay to settle in a skin round its walls.

The object shaped by any of these processes is allowed to dry till it is tough enough to be freely handled. It is then, if necessary, finished on the lathe or by hand, and the handles and other adjuncts are *luted* on (i. e. fastened by means of fluid clay or slip).

It is next put in a *sagger*—a fireclay box, which protects it from the flames and gases of the kiln—and placed in the pile of saggers with which the *biscuit-kiln* is packed. It is there fired for about three days, allowed to cool gradually, and withdrawn. It is now in the biscuit[1] state.

In this condition it may be decorated with *under-glaze colours* (i. e. such colours as will stand the heat of the glaze-kiln[2]). It is then dipped in a bath

[1] Some kinds of ware—Derby biscuit, Parian, &c.—are finished at the biscuit stage. These are often called biscuit wares.

[2] The colours used in the decoration of pottery and porcelain are obtained from metallic oxides and salts only, as they have to endure a fire which would destroy all organic colours. Some of these compounds will endure greater heat, without decomposition, than others, so that the palette of the painter becomes more and more limited as his work is fired at increasingly high temperatures. The smallest range of colours is obtained in those processes, such as pâte-sur-pâte painting, where the colour is used to stain the clay itself and must consequently be fired at the 'biscuit' heat. Under-glaze colours, applied on the biscuit and under the glaze—or on the fired glaze to be fired again at the same heat—come next in order and are consequently more numerous: such are greys and blues obtained from cobalt, chrome-green, and violets and blacks from mixtures of manganese and cobalt. The glaze-coating not only develops the richness and brilliance of these colours to the utmost, but it protects them from all wear. Over-glaze colours are applied on the fired glaze, and re-fired in a muffle-kiln at a temperature much lower than the melting-point of the glaze, but sufficient to melt the flux mixed with the colour-base so as to unite or even incorporate it with the outer layer of the glaze. At this lower firing-temperature the range of colours and the variety of tones obtainable are practically unlimited: e.g. reds, browns, and violets from peroxide of iron; shades of yellow from antimoniate of lead; blues, greens, &c., from copper. Gold is applied in the form of an amalgam of gold and mercury ground together with a flux. The firing is effected at about the same heat as that used for over-glaze colours: the mercury is volatilized and the gold comes from the kiln with a dull surface which is scoured with sand and burnished by tools of agate or bloodstone. Before this method of

of glaze, and submitted to the *glost oven* or glaze-kiln, which fuses the glaze and leaves the piece, when cool, covered with an impervious coating of glass. If the piece requires decoration in enamel colours (such as will not stand the heat of the glost oven) or in gold, the colours and gilding are now painted on the fired glaze and the piece submitted to a third firing at a lower temperature in a *muffle* or enamel kiln. There are many other processes used on particular varieties of porcelain, as well as many variations of the processes described, but for practical purposes the piece is now finished.

gilding was discovered, leaf gold was fixed to the ware with japanner's size, or it was ground up in honey and painted on the ware and fired until it sank into the soft glaze.

The matter of this note was kindly supplied by Mr. W. Burton.

CATALOGUE

OF

ENGLISH PORCELAIN

BOW

In the absence of any evidence to support the tradition that the Bow factory was started about 1730, the patent taken out by Edward Heylyn and Thomas Frye in 1745[1] may be regarded as the first indication of any attempt at porcelain-making in that district. The patentees, the one a merchant of the parish of Bow, the other a portrait painter and engraver of some note then residing in West Ham, apparently wished to protect for their use 'an earth, the produce of the Chirokee nation in America, called by the natives *unaker*,' a kind of China clay which they proposed to combine with a glassy frit of complex nature. Whether this composition ever advanced beyond the experimental stage is not known, but Mr. W. Burton is convinced after practical tests that the materials specified could never have produced porcelain in any quantity[2]. In any case it is probable that the supplies of *unaker* failed, for four years later Thomas Frye obtained a second patent for a composition of which the principal feature seems to have been bone-ash or lime obtained by calcining the bones of animals as well as vegetables and 'fossils of a calcarious kind.' The specification is, naturally enough, not intended to make the methods patented easily intelligible to the public, but it is probable that Frye's obscure phraseology conceals the first tentative use of bone-ash in English porcelain[3]. No mention is made in either of the patents of any established factory, but as Frye certainly was the manager of the Bow works shortly after this date (he resigned owing to ill health in 1759), and as the Bow account books show cash receipts of £6,573 0*s.* 8*d.* for the year 1750–1, it may reasonably be inferred that the Bow factory was established at any rate as early as Frye's patent, and that Frye was the guiding spirit of the concern. Heylyn's name is excluded from the second patent, and though he figures in the Bow accounts as the occasional recipient of small sums, he seems to have had practically no connexion with the manufacture after the period of the first patent. From 1750 onwards Messrs.

[1] The patent was applied for in 1744 and registered in 1745. The specification of this and the subsequent patent is given by Jewitt, vol. i, pp. 112 and 113.

[2] See Burton, p. 59.

[3] See p. xiv. Frye is described in his epitaph as 'the inventor and first manufacturer of porcelain in England.' See Chaffers, p. 876. The value, however, of such a statement, as evidence, is open to question.

Weatherby and John Crowther were joint owners of the works, no doubt with Frye as manager. Weatherby died in 1762 [1], and Crowther became bankrupt in the following year, though he seems to have been able to keep the works going for some years longer, and to have actually had a warehouse in St. Paul's Churchyard from 1770 to 1775. In 1776 William Duesbury bought up the factory and transferred the moulds and models to his works at Derby [2].

A tolerably full account of the fortunes of the manufactory and the nature of its productions has been constructed from the four principal sources of information. The first of these, Craft's bowl (I. 62), with a somewhat garrulous document by the painter and possessor, was given to the British Museum probably by one of his descendants, and for a long time represented practically all that was known of the factory. The second was the result of the accidental discovery in 1868 of part of a Bow kiln with moulds, wasters, and fragments of porcelain (see I. 1 and 2). The exact site of the works in what is now Bell Road, St. Leonard Street, Bromley-by-Bow, was thus disclosed together with further means of identifying the ware [3]. The third consists of press notices and contemporary references in sale catalogues, &c., which have been collected by Mr. J. E. Nightingale [4]. The fourth and perhaps the most useful became available when Lady Charlotte Schreiber acquired some of the books used at the Bow works, together with memoranda, notes, diaries, and designs formerly in the library of Mr. Bowcocke of Chester, who obtained them from his brother John. The latter took employment at the Bow works between the years 1750 and 1753, and appears to have acted as clerk and traveller: he died in 1765. The accounts date from 1750 [5].

From Craft's note we learn that at some time during the ownership of Crowther and Weatherby as many as three hundred persons were employed at the factory—all under one roof [6], and that the model of the building was taken from Canton in China, a fact which explains the inscription on I. 61—MADE AT NEW CANTON 1750.

An advertisement in Aris's *Birmingham Gazette*, March 5, 1753, announces the opening of the Bow China-warehouse in Cornhill, 'where all sorts of China

[1] Th. Frye died in the same year.

[2] Duesbury had already acquired the Chelsea works: see p. 23.

[3] Full particulars of the find were given in the *Art Journal* in 1869 and have been freely quoted by Chaffers and Jewitt with illustrations of fragments. It is possible that the Bow factory, like the early porcelain works at Bristol (see p. 110), was started on the premises of a glass house. Such a place would have been suitable for Frye's experiments. See Bowcocke's notes (Chaffers, p. 884), 'May 7th (1756), Quy. whether any Windsor bricks were received at the glass-house, which is charged to the porcelain company.'

[4] *Contributions towards the History of Early English Porcelain*, p. xlii.

[5] Unfortunately Lady Charlotte Schreiber's papers were sold and have been lost sight of; an account of them was written by her in the *Art Journal* of 1869 and has been largely quoted by Chaffers and Jewitt. A few additional Bowcocke papers are in the British Museum (Library of the Dept. of British Antiquities, &c.): these include:—John Bowcocke's early letters: notes on his pedigree: a few sheets of accounts: a manuscript with drawings by Walter Jones: a few designs by Bridget Bowcocke: some printed designs: a drawing of two figures (I. 23) and some interesting bills from an outside enameller (see p. 6).

[6] See p. 19.

will continue to be sold in the same manner as formerly at Bow.' In the same paper in November, 1753, the proprietors of the Bow works advertised for 'Painters in the Blue and White Potting Way, and Enamellers in China-Ware.' 'Painters brought up in the Snuff-Box Way, Japanning, Fan-painting, etc.' were likewise offered the chance of a trial, and a note was added that 'At the same House, a Person is wanted who can model small Figures in Clay neatly.' The sale notices of 1757 and 1758, together with Bowcocke's notes, give ample evidence of the steady development of the factory and the nature of its productions.

As in the case of most of the early factories, the porcelain made at Bow, though always an artificial or soft paste, varies considerably in quality and appearance. Indeed it is hardly likely that any one formula of manufacture became firmly established. Three dated pieces I. 61, 62, and 36 illustrate the kind of body and glaze used in the years 1750, 1760, and 1770 respectively. The first, the inkpot already mentioned as MADE AT NEW CANTON, has a white glassy body with a rich and lustrous glaze of a creamy tint, strongly resembling the porcelain of the early French factories on the one hand, and the early Chelsea ware on the other. It is heavy, and too thick in structure to display the translucency that would otherwise be expected from the appearance of body and glaze. The second type is Craft's bowl, made ten years later: the ware in this case is almost opaque, the paste is white, soft, and chalky, and the glaze, though slightly creamy, is wanting in the mellow lustre of the first example. The third example is a plate made for Mr. Robert Crowther in the declining days of the factory: it is practically opaque, and might almost be mistaken for white earthenware of the 'ironstone china' type, so familiar about thirty years later, were it not for the weight of the ware and the blackened patches where the glaze has decayed. For while the glazes of all the early artificial porcelains contain lead, that of Bow has an unusually high proportion of this constituent. The result is that the Bow glaze flows thickly round the reliefs and so develops locally its natural yellowish tint: it is also liable to decay, becoming sometimes lustrous and iridescent, but more often marked by patches of discoloration.

The forms of the ware must have been largely determined by the utilitarian policy adopted. The 'undertaker' of the Chelsea Works, writing shortly after 1752 [1], says 'the chief endeavours at Bow have been towards making a more ordinary sort of ware for common uses,' and though made by a rival this statement is confirmed by the Bow advertisements [2] and by Bowcocke's notes. Consequently we expect to find mugs, dishes, octagon plates, tea and coffee and dessert services &c., of Bow porcelain rather than vases and cabinet pieces. More ornamental pieces, however, were made, though they are neither in quantity nor quality comparable with the Chelsea productions which they undoubtedly imitate. An exception should perhaps be made in

[1] See Marryat, p. 373.

[2] See Nightingale, p. xlvi, where an advertisement of the year 1757 is quoted offering for sale by auction 'The very extensive and valuable Production of the Manufactory of Bow China or Porcelaine, consisting of Epargnes, Branch Candlesticks, Services for Desserts, &c., exquisitely painted in Enamel, and Blue and White. Also a large Assortment of the most useful China in Lots, for the Use of Gentlemen's Kitchens, Private Families, Taverns, &c.'

the case of figures, for some of the Bow statuettes and groups, such as the large Britannia and the Marquis of Granby, reached a high level of excellence, and many of the white figures are cleverly modelled and full of spirit. The latter are indeed not always distinguishable from those of Chelsea [1].

The Bow figure painting is, as a rule, inferior to that of Chelsea, and the use of certain colours differentiates the wares of the former factory; these Mr. Burton describes as a dry sealing-wax red, a cold opaque enamel blue, and a 'gold purple which, when strong, is barely tolerable: in thin washes it is distinctly unpleasant, as it becomes a pale mauve-pink hue [2].' The bases of the later figures are, as a rule, more elaborate and less well proportioned in the case of Bow than in that of Chelsea.

In the making of porcelain figures it is necessary to mould the limbs separately, and much of the final success depends on the work of the 'repairer' who fits the parts together; besides the temporary supports and props used to keep the figure from sinking in the kiln [3] there is usually a pillar, trophy, tree-stump, or flowering tree at the back of the piece forming a (sometimes quite irrelevant) part of the design, and the ground on which the figure stands is frequently moulded in rock-work with growing flowers in relief. In the earliest figures the bases and supports are of the utmost simplicity, the latter being sometimes no more than solid pieces of clay moulded in the form of a coat or dress: the tree-stump and rustic base followed, to which were afterwards added more or less elaborate scrollwork until the lower part of the base developed into four distinct scroll feet.

The ordinary wares were painted in blue under the glaze or in enamels over the glaze; some were transfer-printed. The blue-painted porcelain usually has Chinese designs, and appears at its best in a tea-pot (I. 45) with a signature attributed to Thomas Frye himself. This piece is of glassy white body, highly translucent, with a fine soft glaze: it is moulded with panels in relief containing delicately painted vignettes in a soft pale blue [4]. The oriental models are still more apparent in the enamel painting. The favourite designs were the 'Old Japan' patterns, copied from that class of old Imari [5] porcelain which was painted chiefly in red, blue, and green with a little gold, by Kakiyemon in the last half of the seventeenth century. These slight but effective patterns usually consist of two birds, of the quail or partridge family, a banded hedge, a branch of bamboo or plum, and perhaps a grotesque animal or a playful boy. Other Japanese patterns are mentioned in Bowcocke's notes: e.g. 'Patterns received from Lady Cavendish: a Japan octagon cup and saucer, lady pattern: a rib'd and scallop'd cup and saucer, image pattern: a basket bordered dysart plate: a Japan bread-and-butter plate.' A distinguishing feature of these Bow copies is a rich floral border in red and gold based on a Japanese original: the

[1] Many of the Bow figures have a hole cut out of the back of the base for mounting in metal-work. It has been thought that this is a distinguishing feature of the ware.

[2] Burton, p. 73.

[3] Idem, p. 70.

[4] Evidently the shades of blue varied considerably: see Bowcocke's notes (Chaffers, p. 883) '3 pair flat salts, without feet: they must all be bordered image, blue and pale, as you please.'

[5] Made at Arita in the province of Hizen and exported from the seaport of Imari. A series of Kakiyemon ware is shown in Cases 22 and 23 of the Asiatic Saloon.

brown edges on the early wares are from the same source. The various styles of enamel decoration in vogue at Dresden, Vincennes, and Sèvres were used to a limited extent at Bow, and with no very marked success. The use of coloured grounds, in which Chelsea achieved such distinction, does not seem to have been mastered at Bow. The only ground colour that occurs at all frequently on Bow porcelain is a streaky *gros bleu* of milky appearance. The dishes I. 39 and 40 and the vases I. 31–3 are examples of the more pretentious styles of decoration.

The mention of 'one pint printed mug' and 'A sett compleat of the second printed teas' in Bowcocke's notes, besides the existence of a good number of examples of printed porcelain apparently of Bow manufacture, raises the interesting question whether transfer-printing was actually practised at the factory. Unfortunately there is no documentary evidence on one side or the other. The theory that Bow porcelain was sent to Liverpool to be printed is inherently improbable, for even if there were no printing presses at Bow, the process was in use at Battersea as early as 1753. Rouquet, who left England in 1753 and wrote an account of the 'State of the Arts' in this country, which was published in 1755, describes exactly the process of transfer-printing on porcelain, which he says was practised at a manufactory *in the neighbourhood of Chelsea* [1]. Dr. Pococke [2], writing in 1754, says: 'From London I went to see the China and enamel manufactory at York House at Battersea.' Taking these two statements together it would appear not only that enamels were made and printed at Battersea, a fact already fully established, but also that china was printed and, unless both witnesses wrote very carelessly, actually made there as well. These conclusions do not disprove the possibility of the same method of decoration being in use at Bow, but they show that there was a place within easy reach where printing could be done on porcelain if required. Moreover the suggestion that Bow porcelain was printed at Battersea is supported by I. 65, a plate apparently of Bow manufacture and with a red and gold border of characteristic Bow style, bearing a print of 'the Teaparty' in red signed by R. Hancock, who engraved at Battersea and, after 1756, at Worcester [3]. At the same time we may expect to find that some of the printed porcelain attributed

[1] Rouquet (*L'État des Arts en Angleterre*, p. 143, published in Paris, 1755) 'Il s'est établi depuis peu une autre manufacture *de porcelaine* dans le voisinage de celle-ci (i.e. Chelsea), dont quelques ouvrages sont peints en camayeux, par une espèce d'impression. Ayant autrefois imaginé une pareille façon de peindre la porcelaine, j'en fis plusieurs expériences; je ne prétends pas toutefois que ce que j'en dirai ici soit exactement ce qui se pratique dans cette manufacture. On fait graver sur une planche de cuivre le sujet qu'on veut imprimer; il faut que la taille de cette gravure soit assez ouverte pour contenir une quantité suffisante d'une substance appropriée à l'opération. On charge la planche de cette substance qui doit être la chaux de quelques métaux, mêlée d'une petite quantité d'un verre adapté. On en fait une impression sur du papier, que l'on applique ensuite, par le côté imprimé, sur l'endroit de la porcelaine qu'on veut peindre, après l'avoir frotté d'une huile de térébenthine épaisse; on enlève ensuite proprement le papier et l'on met l'ouvrage au feu.

Cette façon de peindre ou d'imprimer la porcelaine pourroit admettre l'usage de plus d'une couleur, sans se borner au camayeu. Au reste on voit assez ses avantages; un sujet une fois dessiné et gravé devient non seulement une économie considérable pour la manufacture, par la répétition de ses applications; mais quand le dessein est bon, comme il est aisé de s'en procurer qui le soient, il augmente l'élégance et le prix du vaisseau.

[2] See p. xvii.

[3] See p. 85.

to Bow and perhaps Worcester is in reality of Battersea make. The Bow printed ware was done in red or black and occasionally in a manganese purple. Sometimes the subject was printed in outline and filled in with washes of enamel colours, a process capable of producing very pleasing results, as on the stand of I. 18, but at times used with the coarsest effect, as on the dishes I. 69–71, where the colour is plastered on in unsightly daubs.

Gilding does not appear to have been used on the earliest pieces, and even on the most pretentious of the later examples it was never so profusely employed as at Chelsea. It seems, however, to have been fixed by firing almost from the first, and it has the rich dead surface so characteristic of old porcelain and so different from the thinner and more brassy appearance of the gilding on most modern wares.

It was noted above that in 1753 the proprietors were seeking for enamellers among the fan-painters, snuff-box painters, and japanners. The deficiency seems to have been made good from more appropriate sources during the next five years, for in 1758 they advertised 'a large Assortment of fine enamel and fine Partridge Sets, which are most beautifully painted by several of the finest Masters from Dresden.'

An exact appreciation of the painting at any one factory is rendered impossible by the existence of outside enamellers [1] who received the ware in the white and finished it to suit the taste of their customers. That they were at times employed by the manufacturers themselves would appear from a number of receipted bills from 'Richard Dyer, at Mr. Bolton's, enameler, near the Church, Lambeth [2],' among the Bowcocke papers, together with the entry of his charges in the Bow accounts. In the account books of W. Duesbury [3] between the years 1751–3, while he was enamelling for the trade in London, is the occasional mention of 'Bogh' pieces.

It is said that John Bacon, the sculptor, at one time modelled for Bow, and a few figures (see I. 4) marked with an impressed B are thought to be his work; according to J. T. Smith in *Nollekens and his Times*, Moser, the keeper of the Royal Academy, also modelled for the factory.

With regard to Bow marks it was long the custom to attribute all the uncertain signs and signatures to Bow, but now that it is realized that there were several early factories in the neighbourhood of London besides those at Bow and Chelsea, it is only natural to suppose that some of these nondescript marks belong to the little known works at Limehouse, Greenwich, &c. [4]. The best established Bow mark is the anchor, with or without a cable, accompanied by a dagger (probably from the arms of the City of London). Other marks in this collection are an arrow with a ring on the shaft, a caduceus, the letter B impressed, the letter B painted, the monogram of Thomas Frye, and a few others. The monogram mark consisting of a T and F reversed has

[1] See p. xxiii.

[2] Dyer's bills are dated 1760 and among the pieces enamelled are:—'Jars and beakers, Turkish salts, Minervas, Gardiners, Turkish pickle-stands, Double birds, Boys on Lyon and Leopard, set of Seasons, two-handled baskets, Italian musician, Diana, Grape-cutting Boys, Turks, knife and fork handles, Slave candlesticks, new Dancers, Nuns and Fryers.'

[3] Bemrose, *Bow, Chelsea and Derby Porcelain*, pp. 9–16.

[4] See p. xxiv.

been the subject of controversy. It no doubt occurs on one [1], if not more examples of Worcester porcelain, and consequently has been claimed as a Worcester mark. The examples, however, on which it is found in this collection (I. 43–6) have been considered by competent judges to be Bow porcelain, and the fact that Frye signed his copper-plates with the same monogram, which would be engraved in reverse on the metal, strengthens the belief that the signature is Frye's. The use of the marks of other factories on Worcester porcelain was a common occurrence, and instances could be multiplied in which the marks of Meissen, Chelsea, Sèvres, and Tournay were so used. But the fact remains that a similar style of decoration, i. e. raised patterns with panels painted in underglaze blue in Chinese taste, was in use in the early days of the Worcester factory and at Lowestoft, and the task of distinguishing the productions of the three factories in this style will always be difficult.

Unless otherwise stated, the following pieces were given or bequeathed by Sir A. W. Franks.

I. 1. TWO PIECES of unglazed ware: one a flat circular cake of sandy paste: the other a stick of fine biscuit porcelain: probably supports for vessels in the kiln.

D. of disc, 4 in. L. of rod, 4·6 in. Given by G. H. Higgins, Esq., 1868.
I. 1 and 2 are part of the find, made in 1868, by workmen employed by Messrs. Bell and Black to trench a drain from their Match Factory to the sewer. In doing so they came on the site of one of the Bow kilns: see p. 2.

I. 2. WASTER of unglazed porcelain: probably part of a cup distorted in the kiln.

L. 2·7 in. Given by the same.
The body is white and very transparent.

I. 3–17. White or undecorated Ware.

It is supposed that the earliest porcelain made at Bow and Chelsea was uncoloured and that the white ware was gradually superseded by the painted, though probably never quite abandoned. On the other hand some of the white ware may have been intended for painted decoration but not finished. It is not always possible to distinguish the early Bow from the early Chelsea porcelain in the white.

I. 3. STATUETTE of Britannia seated on a globe, which rests on a lion's back: she holds an oval tablet in right hand and a metal trident in left: the shield of Great Britain is under the lion's paw: octagonal base.

H. 10 in.
Probably intended to be painted, as the tablet should bear a portrait of some royal personage. Cf. I. 18, and II. 2.

[1] A tureen in the Dyson-Perrins Collection: see Solon, fig. 45.

I. 4. STATUETTE of a cook with a dish of fowls: supported by a tree-stump: flat base: hole for mount at back.

Mark impressed, a capital B.

Fig. 1.

H. 6·8 in.

The paste of this figure is sandy, and the glaze waxen and of a slightly creamy tone.

Perhaps modelled by John Bacon, afterwards R.A. See Burton, fig. 27.

John Bacon is supposed to have started life by modelling for a china-maker in Lambeth (see p. xviii). Wedgwood engaged him in 1770 to model tritons for his candelabra: see Meteyard, *Life of Josiah Wedgwood*, vol. ii, p. 218. He is also supposed to have modelled for Bow, Chelsea, and Derby.

In the Bowcocke notes for 1756 is the item 'Jan. 29. Mr. Fogg: a sprig'd salad vessel, 12*s.*: 1 pair sprig'd boats, 6*s.*: 16 *cooks*, 2*s.* each, abated: a swan: two harlequins (returned), 7*s.*'

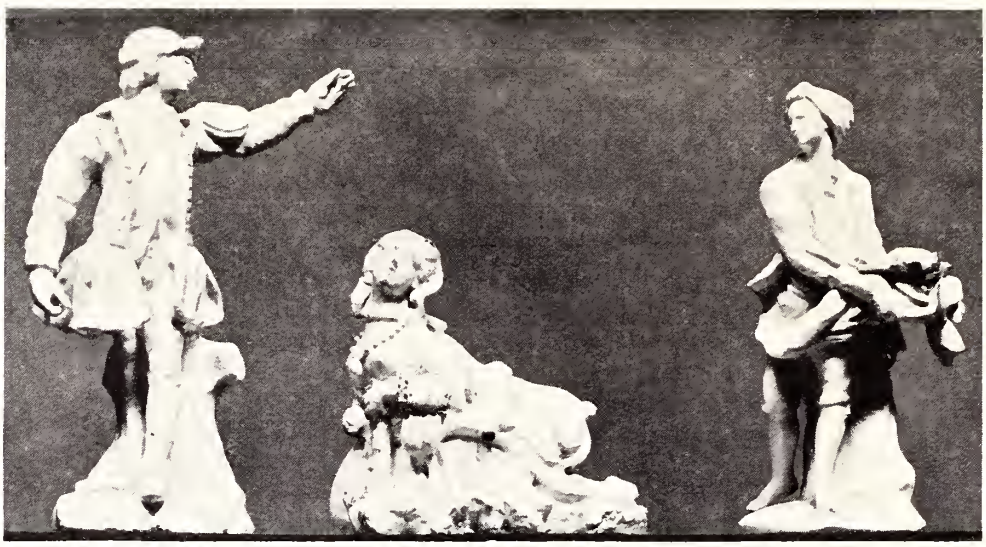

FIG. 3. (II. 3.) FIG. 2. (I. 8.) FIG. 1. (I. 4.)

I. 5. STATUETTE of the actor Woodward (b. 1717, d. 1777) as the *Fine Gentleman* in Garrick's farce *Lethe*: supported by a pedestal, on a square base with truncated angles, incised with a lozengy diaper.

Plate 2.

H. 10·6 in.

From a print by M^c^Ardell, after F. Hayman.

In the accounts of W. Duesbury's enamelling establishment for 1751 are mentioned the figures of Mr. Woodward and Mrs. Clive: see Bemrose, p. 8.

I. 6. STATUETTE of the actress Kitty Clive (*née* Rafter, 1711–1785) as the *Fine Lady* in *Lethe*: square moulded base with theatrical trophy in front.

Plate 2.

H. 12·3 in.

Companion to the last. Both these figures seem to have been made at Bow and Chelsea. The present examples have strong Bow characteristics, but in the catalogue of Turner's sale in 1767 is the item, 'Two Chelsea figures of Mrs. Clive in the character of the Fine Lady.'

I. 7. STATUETTE of the same in unglazed (or biscuit) porcelain: flat, square base with incised trellis-work and embossed leafage.

H. 9·8 in.

Evidently a proof of the original mould of the statuette: the left arm, which would be moulded separately and stuck on afterwards, is wanting. It appears, however, that biscuit porcelain was occasionally issued at Bow: see Bowcocke's notes (Jewitt, vol. i, p. 210), 'Mrs. Whitfield to have 1 pr. white biscuit candlesticks.'

FIG. 4. (I. 11.)

I. 8. STATUETTE of a Sphinx with head of the actress Peg Woffington (b. 1718, d. 1760): elaborate scroll base.

Fig. 2.

H. 4·7 in. L. 4·9 in.

The piece appears to have been underfired, the glaze has crazed and the body, being porous, has absorbed discolouring matter, giving the whole a dirty yellowish appearance.

I. 9 and **10.** PAIR OF STATUETTES of an actor and actress in Turkish costume, with heavy robes reaching to the ground behind: plain square base.

Mark incised, a caduceus (*pl.* 38, *fig.* 2).

H. 7·5 in.

I. 11. PAIR OF FIGURES, a lion and lioness lying on a rocky base: marks incised, on one an arrow with ring on the shaft (*pl.* 38, *fig.* 3), on the other a caduceus.

Fig. 4.

L. 11·8 in.

Said to have been modelled by Bacon: see p. 6.

I. 12. FIGURE of a lioness lying down: flat rectangular base.

L. 10·8 in.
The glaze is somewhat bubbled.

I. 13. FIGURE of a lion prowling: rocky base: right fore-paw supported by a stump. Mark incised, an arrow with ring on shaft.

L. 9·6 in.

I. 14. FIGURE of a lion seated: rocky base: left fore-paw supported on a stump.

L. 3·2 in.

I. 15. PAIR OF FIGURES of a lion and lioness prowling: rocky bases.

L. 9·4 in.

I. 16. VASE with oviform body: short stem and small circular foot: two handles in form of dolphins spouting.

H. 13 in. D. (with handle) 9·3 in.
Said to have been found in the city of London during excavations. Evidently a spoilt piece, perhaps of Bow make: the glaze is discoloured and bubbled all over. After a Sèvres model: cf. Gasnault and Garnier, *French Pottery*, fig. 45.

I. 17. KNIFE-HANDLE with prunus sprig in relief.

L. 3·6 in. Given by W. Bemrose, Esq., F.S.A., 1900.
Note attached:—'This knife-handle was brought from Chelsea or Bow to Derby in 1784, and bought at the close of the Derby Works in 1849, and has been packed away until February, 1900.'

I. 18–64. Painted Wares.

The early pieces are simply decorated, with little or no gilding; those with richer colouring and gilding are of later date.

I. 18. STATUETTE of Britannia, half reclining on a lion: left foot on a globe: shield of England and Scotland in right hand: with left hand she supports an oval medallion with embossed head of George II to left: scroll base with military trophies: painted in colours with gilding; on a stand of rococo scrollwork with military subjects in panels transfer-printed and coloured (see p. 6).

Plate 3.

H. (with stand) 14·7 in.
Figured in Burton, fig. 1, and elsewhere.

I. 19. STATUETTE of John Manners, Marquis of Granby, English general (1721–1770), with sword and bâton: supported by a tree-stump: rococo scroll base on four feet, with military trophies: painted in colours with gilding.

On one of the feet is stamped the signature T°.

Plate 4.

H. 14·1 in.
This signature is probably that of the modeller Tebo who seems to have worked for Champion at Bristol, for Wedgwood and at other places.

I. 20. STATUETTE of Minerva armed, the Gorgon shield at her side : square base with flowers in relief: painted in colours with gilding : hole at back for mount.

Mark, an anchor and cable in red and a dagger in blue (*pl.* 38, *fig.* 5).

H. 7·2 in.

I. 21. STATUETTE of a girl, as Europe, with shield bearing a cross, and a trophy of arms by her side : flowering shrub at back : high octagonal pedestal with pierced sides : painted in colours with gilding.

H. 5·2 in.
One of a set of Continents.

FIG. 5. (I. 23.)

FIG. 7. (I. 61.)

FIG. 6. (I. 23.)

I. 22. ANOTHER of the same set, as Africa : a draped negress by a lion.

Mark in red, an anchor and dagger.

H. 5·5 in.

I. 23. PAIR OF STATUETTES, a boy playing the flute, a girl playing the guitar: seated on tree-stumps with hawthorn blossoming, in full relief: scroll base with four feet : painted in colours with gilding: holes at back for mounts, the metal remaining in one.

Mark on one, an anchor and dagger in red.

Figs. 5 and 6.

H. 4·9 in.

Among the Bowcocke papers in the Departmental Library (see p. 2) is a sketch of this pair with note 'Fluter and Companion, 3/- and 4/6 each.'

See Burton, fig. 26.

I. 24. PAIR OF STATUETTES, man with flute and tambour, girl with triangle: rustic bases with flowering tree-stump, moulded below with rococo scrollwork and small feet: painted in colours with gilding: holes at back for mounts.

Marks, on one, anchor with cable and dagger in red, and cross or dagger in blue: on the other, anchor and dagger in red (*pl.* 38, *fig.* 6).

H. 8·3 in.

I. 25. STATUETTE of a flower-girl: rustic base pierced and moulded below with scrollwork and small feet: painted in colours with gilding: hole at back for mount.

Mark in blue, a dagger and a dot (*pl.* 38, *fig.* 7).

H. 7·6 in.

I. 26. STATUETTE of a girl with flowers in her lap, and a lamb beside her: flowering tree-stump: scroll base with feet: painted in colours with slight gilding: hole at back for mount.

H. 10·5 in. Bequeathed by Mrs. Sophia Lutener, 1900.
See Burton, fig. 25.

I. 27. STATUETTE of a girl, as Summer, with corn sheaves: base covered with flowers and foliage in full relief and moulded below with rococo scrolls: painted in colours with gilding: hole at back for mount.

Mark in blue over the glaze, a crescent.

H. 6·4 in.

One of a set of seasons. Though it is no very uncommon thing to find the mark of one factory on the porcelain of another, the appearance of a crescent (the Worcester mark) on this figure is interesting in view of the question whether figures were made at Worcester or not (see p. 87). It will be noted, however, that the Bow characteristics of this piece are strongly developed and that the crescent mark is a very clumsy rendering of the Worcester crescent, which, when in blue, is always under the glaze.

I. 28. FIGURE of a boar, seated, on rustic base: painted in colours; a few detached sprays on base: hole for mount.

H. 4·9 in. L. 5·2 in.
A copy of the Florentine boar.

I. 29. ANOTHER of a boar running: in other respects similar.

H. 4·7 in. L. 5·7 in.

I. 30. PAIR OF FIGURES of parroquets on flowering tree-stumps: painted in colours.

H. 4·1 in.

I. 31. VASE with cover: oviform body with short cylindrical neck: bell-shaped cover: four rococo scroll feet: two fanciful pierced scroll handles: painted in colours with gilding, exotic birds and landscapes on body and birds on lid.

H. 11·3 in. D. (with handles) 8·5 in.

I. 32. PAIR OF VASES with covers: flattened oval form with short neck and spreading foot: rococo handles, moulded frills and bunches of flowers in full relief on body and cover: painted in colours with gilding: panels with birds and flowers reserved on a *gros bleu* ground.

Marks on one, a capital A in blue with anchor and dagger in gold; the other unmarked.

Fig. 8.

H. 12·7 in. D. 7·7 in.

In the form generally and the rococo mouldings in particular these vases may be compared with II. 26, a Chelsea piece.

FIG. 10. (I. 40.) FIG. 8. (I. 32.) FIG. 9. (I. 39.)

I. 33. POT-POURRI VASE and cover: bowl-shaped with fluted sides and low ornamental foot, the cover built up with a mass of carefully modelled flowers: painted in colours: birds and flowers inside.

Incised underneath is the signature T°: see I. 19.

H. 9·1 in. D. 6·8 in.

Cf. Cat. of Schreiber Coll., no. 41.

I. 34. VASE, bottle-shaped, with slender neck: painted in colours with gilding, 'partridge pattern,' and growing flowers, dragon and floral border in Japanese style.

H. 8 in. D. 4·6 in.

The 'partridge' pattern is frequently mentioned in Bowcocke's notes in 1756: e.g. '24 octagon nappy plates, partridge pattern,' and 'To buy a partridge either alive or dead,' probably to serve as a model: see p. 2.

I. 35. VASE of slender Chinese shape: oviform body: two monster handles: painted in colours with gilding, partridge and prunus pattern.

H. 5·4 in.

I. 36. PAIR OF PLATES, octagonal: painted in blue under the glaze with a monogram of the initials R C in a floral cartouche in the middle, and a series of formal borders in Chinese taste: on the back of one is inscribed Mr ROBERT CROWTHER STOCKPORT CHESHIRE January 1770: see p. 3.

Plate 5 and *fig.* 11.

D. 8 in. Given by Henry Willett, Esq., 1886.

Robert Crowther was probably the brother of John Crowther, partner in the Bow firm.

FIG. 11. (I. 36.)

I. 37. PLATE: painted in colours with gilding: partridge pattern: red floral border and scattered sprays on rim.

Fig. 12.

D. 10 in.

I. 38. PLATE, octagonal with floral sprays outlined in black and washed in with colours in Chinese style: formal border washed over with green.

D. 8·1 in.

I. 39. PAIR OF SAUCER DISHES with moulded feather edges: painted in colours with gilding: panel with Watteau figures poorly painted in a landscape, reserved in a *gros bleu* ground with floral sprays and scrollwork in gold.

Mark in red, an anchor and dagger.

Fig. 9.

D. 7·8 in.

FIG. 12. (I. 37.)

I. 40. PLATE with wavy edge slightly turned up: painted in colours with gilding: scale-blue ground with reserve-panels radiating from the centre painted with birds and insects.

Marks, an imitation Chinese seal character in blue under the glaze (see *pl.* 38, *fig.* 39) and an anchor with dagger in gold.

Fig. 10.

D. 8·3 in.

The blue ground marked with salmon-scale diaper is of Chinese origin and was largely used together with the fretted-square mark on Worcester porcelain: see p. 85.

I. 41. DESSERT-PLATE moulded in form of an open flower with wreath of rose-leaves round it: painted in colours.

D. 6·6 in. Fortnum Bequest, 1899.

I. 42. DISH of oval eight-foil shape, with raised trellis- and basket-work in radiating panels on sides: painted in colours with gilding: a bouquet of flowers in centre and occasional sprays on sides.

Mark in red, anchor and dagger.

L. 9·8 in.

For the shape and moulded pattern cf. the salt-glaze dish G. 111.

I. 43. DISH, oval: rim heavily moulded with scroll and shellwork and floral designs painted in blue under the glaze with Chinese landscape and figures.

Mark in blue, the monogram of the initials TF reversed (*pl.* 38, *fig.* 8).

L. 18·5 in. B. 13·4 in.

The monogram probably consists of the initials of Thomas Frye: see p. 6.

I. 44. PAIR OF DISHES of the same set.

Same mark.

Plate 5.

L. 12·3 in. B. 8·9 in.

I. 45. TEAPOT, with globular body, ribbed: two panels and floral ornaments in slight relief: painted in blue under the glaze with fishing and boating scene in Chinese style, and detached floral sprays and insects.

Same mark.

Plate 5.

H. 4·7 in. D. (with handle and spout) 7·3 in.

See Burton, fig. 22.

I. 46. SAUCEBOAT with moulded shell and floral ornament: painted in blue in similar style.

Same mark.

Plate 5.

H. 4·9 in. L. 8·8 in.

I. 46 a. SAUCEBOAT with flanged sides, two side-handles, and scalloped ends: four panels with borders of raised foliage; moulded shell and floral ornaments: painted in blue in style similar to the last.

Same mark.

H. 3·3 in. L. 7·2 in.

Cf. X. 6, a Liverpool piece of similar form. Bought 1904.

I. 47. SAUCEBOAT with moulded scroll and floral ornament: painted in blue in similar style.

Mark in blue resembling the letter E face downwards with centre stroke produced at back (*pl.* 38, *fig.* 9).

H. 4·1 in. L. (with handle) 8·6 in.

I. 48. SAUCEBOAT in form of a shell: painted in colours with oil-gilding: old Japan pattern of wheat sheaves and growing flowers, &c., with detached floral sprays.

Mark incised, an arrow with annulet on shaft.

H. 4·1 in. L. 7·4 in.

The style of painting recalls that affected at the French factory at Chantilly, the designs being small and rather stiff but carefully outlined and filled in with light washes of colour. Evidently an early piece.

I. 49. COFFEE-CUP with scalloped sides: no handle: painted in colours with gilding: partridge pattern outside and red floral border within.

Same mark.

H. 2·3 in.

I. 50. COFFEE-CUP and saucer: painted in colours with slight gilding: partridge pattern and red floral borders.

H. of cup 2·2 in. D. of saucer 4·6 in.

I. 51. CHOCOLATE-CUP, two-handled: painted in dark blue under the glaze: seated female figure in landscape in Chinese style: band of Chinese Buddhist emblems.

Mark, the figure 2 in concentric rings.

Plate 5.

H. 3·1 in. D. (with handles) 4·4 in.

The 'image' and 'lady' patterns are mentioned more than once in Bowcocke's notes (see p. 2): perhaps this is one of them, though Bowcocke describes them as of Japanese origin.

I. 52. CHOCOLATE-CUP (two-handled) and saucer: raised scale or pine-cone pattern with wide pea-green border: gilt edges.

Mark in red, an anchor and dagger.

H. of cup 2·9 in. D. of saucer 5·5 in.

See Burton, fig. 21.

I. 53. COFFEE-CUP; painted in thick enamels with flowering spray in Chinese style.

Mark in red, a capital B.

H. 2·5 in. D. (with handle) 3·3 in. Given by Hugh Owen, Esq., F.S.A., 1896.

I. 54. COFFEE-CUP with floral decoration painted in thick enamels.
Mark in black, the letter k (*pl.* 38, *fig.* 10).

H. 2·2 in. D. (with handle) 3·3 in. Given by R. L. Hobson, Esq., 1902.
The ware is opaque and the glaze discoloured; the piece has Bow characteristics, and the mark is sometimes found incised in cups with raised 'prunus' sprigs such as were made at Bow: it may, however, be the work of one of the lesser known London factories.

I. 55. MUG, cylindrical, slightly expanding at base: painted in colours with river scene and three cranes.

H. 4·5 in. D. (with handle) 4·5 in.
A saltire cross is incised under the base: probably a workman's sign, cf. X. 13.

I. 56. MUG, bag-shaped: painted in colours with birds in grass, &c.: on rim a border of lozenges enclosing quatrefoils.
Initials RB incised beneath.

H. 4·7 in. D. (with handle) 5·2 in.

I. 57. ANOTHER with floral sprays and insects.
Mark in red, a capital B.

H. 4·1 in. D. (with handle) 4 in.

I. 58. JUG, of quatrefoil section, with twisted handle: painted in colours with exotic birds, insects and sprays of flowers: band of flowers and scrolls on neck.

H. 7·9 in. D. (with handle) 6·4 in.
A piece of uncertain origin: perhaps Longton Hall.

I. 59. BUTTER-DISH, with cover and stand: low cylindrical form with two side ears, and three small feet: painted in blue under the glaze: flat wash over a trellis diaper with reserved panels painted with floral sprays: knob on cover in form of a strawberry.
Plate 5.

H. 4·1 in. D. 6·3 in.

I. 60. ANOTHER, of similar form: painted in colours with bouquets and detached sprays of flowers.

H. 4·4 in. D. 6·3 in.

I. 61. INKPOT, of low cylindrical form: raised rim round the well and five pen-holes in the shoulders: inscribed MADE AT NEW CANTON 1750: painted in colours—enamel blue, green, yellow and a mauve pink—with basket of flowers, growing flowers and bamboo in Old Japan style: see p. 4.
Fig. 7.

D. 3·3 in.
New Canton was the name of the Bow factory: see quotation from Bowcocke's accounts—'A weekly account of Bisket ware made at New Canton'—Jewitt, vol. i, p. 208.
See Burton, plate 9.

I. 62. Bowl, painted in colours with gilding: floral monogram of Thomas Craft in the middle, with festoons of flowers and detached sprays, inside: similar festoons and sprays outside: metal mount on rim.

Fig. 13.

H. 3·9 in. D. 8·6 in.

With it is the following note on the lid of the box in which it was kept:—'This Bowl, was made at Bow China Manufactory, at Stratford-le-Bow, in the County of Essex, about the year 1760,—and Painted there by Thomas Craft, my Cypher is in the Bottom;—it is painted in what we used to call the old Japan Taste, a taste at the time much esteemed by the then Duke of Argyle;

Fig. 13. (I. 62.)

there is near 2 peny-weight of Gold; about 15*s.*: I had it in hand at different times about three months, about 2 weeks twice was bestowed on it, it could not have been manufactured, &c., for less than £4, there is not its Similitude; I took it in a Box to Kentish town, and had it burned there in Mr. Gyles's Kiln, cost me 3*s.*, it was cracked the first time of using it; Miss Nancy Sha, a Daughter of the late St. Patrick Blake was christened with it, I never use it but in particular respect to my Company, and I desire my Legatee (as mentioned in my Will) may do the same;—Perhaps it may thought I have said too much about this trifling Toy;—A reflection steals in upon my Mind, that this said Bowl may meet with the same fate that the Manufactory where it was made has done; and like the famous Cities of Troy, Carthage, &c., and similar to Shakspeares Cloud-cap't Towers, &c.—The above Manufactory was carried on many years, under the firm of Messrs. Crowther and Weatherby, whose names were known almost over the World;—they employed about 300 Persons; about 90 Painters (of whom

I was one), and about 200 Turners, throwers, &c., were employed under one Roof: the Model of the Building was taken from that at Canton in China;—the whole was heated by 2 Stoves, on the outside of the Building, and conveyed through Flews or Pipes, and warmed the whole, sometimes to an intense heat, unbarable in Winter; it now wears a miserable aspect, being a Manufactory for Turpentine, and small Tenements,—and like Shakspheres Baseless Fabric of a Vision, &c.—Mr. Weatherby has been dead many years—Mr. Crowther is in Morden College, Blackheath, and I am the only Person, of all those employed there, who Annually visit him, T. Craft, 1790.'

There is nothing in the painting that recalls Old Japan china except the colours, which are those usually employed in the copies of the Kakiyemon designs, i.e. red, blue, yellow, green, and gold.

See Burton, plate 9.

FIG. 14. (I. 63.)

I. 63. FOUR DESSERT-BASKETS of different sizes with open-work sides formed of a pattern of interlacing circles: painted in colours with slight gilding: partridge pattern and red floral border inside: detached sprays on sides within and without.

Mark on one, the number 4 in red.

Fig. 14.

D. from 11·1 in. to 4·5 in. H. from 3·7 in. to 1·4 in.

I. 64. PAIR OF DESSERT-BASKETS: open-work sides with flowers applied: two double handles with flowers and foliage at the ends: painted in colours, chiefly green; a rose in the centre pencilled in black with washes of green.

H. 2·2 in. D. 4·8 in. Fortnum Bequest, 1899.

I. 65–75. **Printed Ware** : see p. 5.

I. 65. PLATE : transfer-printed in red : subject, a man and lady at tea in a garden, a bathchair, &c. : painted floral border in colours, chiefly red.

The print is signed *R. Hancock fecit.*

Fig. 15.

D. 7·6 in.

The first part of the subject is known as the 'tea-party' and occurs on Battersea enamel, Worcester porcelain and various other wares.

See Burton, fig. 28.

FIG. 16. (I. 67.) FIG. 17. (I. 75.) FIG. 15. (I. 65.)

I. 66. PLATE : transfer-printed in red : subject, Aeneas carrying Anchises out of burning Troy, in a panel with ribbon border ; border of trefoil cusps on rim painted in red.

D. 7·3 in.

See Chaffers, *Keramic Gallery*, plate 210.

I. 67. DESSERT-TRAY, moulded in the form of a leaf with stalk handle : three butterflies printed in black ; details painted in colours : green border.

Fig. 16.

L. 8·3 in.

I. 68. DESSERT-TRAY, in form of a vine leaf : transfer-printed in black : subject, ducks on a pond : borders painted green.

L. 6·7 in.

I. 69. DISH, octagonal : transfer-printed in black outlines with Chinese interior and figures, with washes of crude enamel colours : brown edges.

D. 8·1 in.

I. 70. DISH, with scalloped edges: similar decoration.

D. 8·3 in.

I. 71. DISH, oval, with ogee edges: similar decorations: Chinese figure subjects in a garden.

L. 8·2 in. B. 6·6 in.

I. 72. SPOON-TRAY with wavy edges: transfer-printed in red with garden scene, a gallant kissing a lady's hand, and a second transfer of a garden terrace with roller and dog: brown edges.

L. 6·7 in.
Engravings by Hancock; the first is entitled *L'Amour*.

I. 73. COFFEE-CUP: transfer-printed in a slatey purple colour with the same subjects: brown edges.

H. 2·2 in. D. (with handle) 3 in.

I. 74. ANOTHER: transfer-printed in red with the *Tea-party* by Hancock: roughly painted conventional border inside.

H. 2·6 in. D. (with handle) 2·9 in.

I. 75. MUG, bag-shaped: transfer-printed in red: lady and gallant in a garden and two rustic love-scenes: painted trefoil border on rim.
Fig. 17.

H. 3·8 in. D. (with handle) 4·1 in.

I. 76–78. Chinese Porcelain painted at Bow.

I. 76. TEACUP AND SAUCER: no handle: painted in colours with gilding: arms and crest of Hayes of London.

H. of cup 2·9 in. D. of saucer 4·7 in.

I. 77. COFFEE-CUP of the same service.

H. 2·5 in. D. (with handle) 3·3 in.

I. 78. TEACUP AND SAUCER: no handle: painted in colours with gilding: alternate plain and gold-striped panels with rose sprays and insects, separated by vertical bands of crimson.

H. of cup 1·9 in. D. of saucer 5·5 in.
Part of a service which belonged to the late Rev. G. A. F. Hart, of Arundel, 'for whose ancestor it was decorated at Bow, as appeared from an account in his possession, now unfortunately lost.' *Cat. of the Franks Collection of Oriental Porcelain and Pottery*, No. 655.

CHELSEA

THE origin of the famous Chelsea porcelain factory remains a matter of conjecture. A milk-jug of the 'goat and bee' pattern marked underneath with an incised triangle and the legend '*Chelsea* 1745' is the earliest tangible proof of the factory's existence. In spite of the technical excellence of this piece, which would point to mature methods of manufacture, it seems probable that the Chelsea works were at this period quite recently established. The memorial drawn up in the same year soliciting exclusive privileges for a porcelain company at Vincennes refers to the competition of a 'new establishment, which has *just been formed*[1] in England, of a manufactory of porcelain which appears more beautiful than that of Saxony in the nature of its composition.' It is scarcely probable that this could apply to any but the Chelsea factory. And again, in the *London Tradesman*[2] in 1747, mention is made of Chelsea among the places where 'we have *lately* made some attempts to make porcelain or chinaware after the manner it is done in China and Dresden.'

The question of the founder or founders of the works is, if possible, more obscure. A tradition that they were started by 'Francis first Earl and Marquis of Hertford[3], who brought over some workmen from Dresden with some Saxon clay, and set them up at Chelsea in the place since called Cheyne Walk' is quite unsupported and, in part at least, obviously improbable. Workmen from Dresden would know nothing of the composition of artificial or soft-paste porcelain such as was made at Chelsea, and it is established beyond doubt[4] that the Chelsea works during Sprimont's managership[5] were situated at the corner of Justice Walk and Lawrence Street. That the secret of the manufacture was brought over to England by foreign workmen is likely enough. Witness the history of the Vienna, Strasburg, Höchst, and numerous other factories. But in the case of Chelsea, the arcanist must have come from one of the French factories such as St. Cloud, Mennecy or Chantilly, where the manufacture of *pâte tendre* had been for some time established. The theory of French origin has much to recommend it; the resemblance of the earliest Chelsea body and glaze to the porcelain of St. Cloud and the sudden development of the manufacture, as instanced in the milk-jug referred to above, would thus be explained, while the strongly marked French influence observable in Chelsea of almost all periods, and finally the foreign[6] names of the earliest known managers, Gouyn and Sprimont, would be accounted for. Sprimont had already in January, 1750, succeeded Charles Gouyn 'the late proprietor

[1] '*Vient de se former*,' see Marryat, p. 371.
[2] See Nightingale, p. viii.
[3] See Marryat, p. 370.
[4] See Bemrose, pp. 18–31: see also p. 27, footnote.
[5] i.e. from about 1749 to 1769.
[6] According to Church (p. 18) they are Flemish.

and chief manager of the Chelsea-House[1],' and, assuming that the secret came from France, the conclusion is a tempting one that Charles Gouyn brought it over.

If we can trust the gossiping narrative of Simeon Shaw, a number of potters from Hot Lane, Burslem, were employed for a short time at the Chelsea works in 1747[2].

From the year 1750 the history of the factory becomes clearer. The manager was now Nicholas Sprimont, a man of energy and skill, under whose direction Chelsea rapidly advanced to the first rank among European porcelain manufactories. Sprimont had previously been a silversmith in Compton Street, Soho. His name was entered at Goldsmiths' Hall as a plateworker in January, 1742, and a pair of oval silver-gilt dishes in the Windsor Castle collection were made by him in 1743[3]. It has not yet been determined to what extent Sprimont received direct support from the royal family, and the statement that the Duke of Cumberland allowed him an annual subsidy[4] remains unproved. It is, however, certain that both George II and the Duke were patrons of the factory, and that Sir Everard Faulkener, the secretary of the latter, was closely interested in the concern. In this connexion the remarks of a French writer who was in England in 1753, and wrote in 1755, have a special interest: 'On trouve aux environs de Londres trois ou quatre manufactures de porcelaine, celle de Chelsea est la plus considérable; un riche particulier en soutient la dépense; un habile artiste françois fournit ou dirige les modèles de tout ce qui s'y fabrique[5].'

A sale-warehouse was opened at the works in 1750, but in 1754 Sprimont had recourse to the public auction-room of Mr. Ford in the Haymarket to dispose of his stock. The experiment was evidently successful, for it was frequently repeated. Notices of these sales, collected by Nightingale[6], together with the catalogues, of which the earliest extant is that of the year 1756, have made it possible to follow with some accuracy the progress of the manufactory, and to obtain an idea of the extent and variety of its productions as well as of the sequence in which its principal improvements were brought before the public. Unfortunately Sprimont's health was affected by his labours, and in 1758 the work flagged in consequence. The next year, however, was marked by a fresh outburst of activity; the lease was renewed for fourteen years, the premises enlarged[7], and what was probably the most brilliant period of the factory's history commenced. But illness again interfered, and in 1761 Sprimont informed his patrons that 'Indisposition will not permit him to carry on the manufactory much longer.' In 1763 the works were offered for sale, though they were not finally off his hands until 1769, when he sold the remainder of his lease, together with the entire factory, for the inconsiderable sum of £600 to James Cox, who, in the following year, made over the whole concern to W. Duesbury and J. Heath of Derby.

[1] See Nightingale, p. v. From the advertisement quoted by Nightingale it appears that Gouyn continued to supply a dealer named Stables with Chelsea china, no doubt the surplus stock not transferred at the sale of the works.

[2] See above, p. xviii. [3] See Church, p. 19. [4] Marryat, p. 372.

[5] Rouquet, *L'État des Arts en Angleterre*, p. 143. [6] *Op. cit.* passim.

[7] By the purchase of the adjoining property previously tenanted by a Mr. Lagrave. See Bemrose, p. 20.

For the last few years of Sprimont's tenure there was probably very little new porcelain made, though no doubt there was a large stock in hand to be finished. Indeed M. Grosley in his account of his visit to London in 1765 speaks of the factory as having just fallen as he arrived in the capital[1]. From 1770–84 the works were carried on by Duesbury in conjunction with those at Derby, and the ware of this period is usually known as Derby-Chelsea. The buildings were finally dismantled, and the plant and some of the hands transferred to Derby in 1784.

The ware itself varies considerably at different stages of the factory's existence, and a careful examination of the present collection will reveal no less than four different kinds, each of them admitting of slight variations in themselves according to the conditions of mixing and firing. These four make a convenient classification of the ware, giving four periods which, though necessarily overlapping to some extent, are sufficiently clearly defined for practical purposes and have the advantage of being as a rule indicated by distinctive marks. A fifth period is formed by the Derby-Chelsea wares. All, however, agree in this, they are artificial porcelains largely composed of glassy frit and coated with a soft glaze containing lead.

Period I. The earliest class has been described by Sir Wollaston Franks[2] as 'of a creamy paste, not unlike St. Cloud porcelain, with a satiny texture, very translucent body, often distorted in baking, and frequently left white.' It is indeed but little removed from opaque white glass. To this group belong the 'goat and bee' jugs and other pieces bearing the incised triangle mark, besides several unmarked specimens recognized by similarity of paste and glaze. To judge from II. 2 this ware was still in use in 1751. Probably it was reserved at this time for figures and moulded pieces intended to be left white.

Period II. The next class consists of a thick porcelain with sandy paste and rich unctuous glaze. It is heavy and often so thick as to be opaque, but in its thinner parts it is very translucent and shows a greenish-yellow tinge by transmitted light. It is often warped in the firing and has a very soft appearance; the usual mark is an embossed anchor sometimes edged with red. To this class belong the figure of a nurse and several pieces with Japan patterns. The decoration is usually slight and there is little or no trace of gilding. It is no doubt an early variation of the body intended to strengthen the ware for domestic use, and probably dates from the end of Gouyn's management; it lasted till about 1753 at least, to judge from II. 244.

Period III. The third class is not unlike the second, but is thinner and apparently more manageable. It is probably a strengthened body introduced by Sprimont and dating from about 1750–8, though no doubt sometimes used afterwards. It is likely that bone ash was used in Sprimont's wares, though in a more or less tentative manner. The mark on this ware is usually an anchor painted in red, and the decoration is still simple, gilding being very sparingly used. A striking peculiarity of the paste in both the second and third periods is what has been called 'mooning.' If a piece so affected is held against a strong light, discs of a more translucent nature than the surrounding mass will be observed. These bright spots or 'moons' were first remarked by Dr. Diamond, and have been variously explained. They are due to

[1] Marryat, p. 375.

[2] *Arch. Journal*, vol. xix, p. 345.

imperfect blending of the glassy frit with the clay body, and are in fact lumps of glass in the ware. Mr. Burton holds that this arrangement was intentional and had the object of strengthening a body that was extremely liable to collapse in the firing owing to its soft and glassy nature. Occasionally the ware of this period is beautifully thin and transparent without showing any signs of 'mooning': such pieces are exceptional (see II. 80 and 81). The ware of the first period also shows bright spots of a somewhat similar kind, but they are much smaller—mere pinheads. The later bodies do not exhibit either of these peculiarities. Other characteristics of the early periods are brown lines on the edges of the table wares (later replaced by gilding), and occasional bubbles or flaws in the glaze which the painter tried to conceal by a flower or an insect irrelevantly added to the decoration.

Period IV. The paste is still sandy, but apparently most of the difficulties, such as warping, have been overcome; the 'moons' are absent, but the ware is whiter and has lost much of its soft creamy appearance. When correctly fired, however, it was beautifully translucent and pure. But not infrequently it appears underfired and consequently opaque, while the glaze has cracked or 'crazed' all over, and the ware being absorbent has grown discoloured in use. It is, however, a period of heavy decoration: rich ground colours and exuberant gilding conceal both the merits and defects of the porcelain. The gold anchor seems to have been the usual mark of this time, and coincides with the lavish use of gilding throughout. The period may be said to have begun about 1759, and to have ceased with Sprimont's retirement.

Period V. The Derby-Chelsea period (1770–84): this will be dealt with later.

To pass on to the consideration of form and ornament, the ware of the first period is commonly left white and owes its charm to the beautiful soft quality of the paste and glaze, as well as to the moulded ornaments characteristic of this class of ware and well exemplified by the 'goat and bee' jugs, the 'crawfish,' the scalloped salt-cellars with rockwork bases, the strawberry-leaf table ware and the grotesque teapot in the form of a Chinaman. Enamelling is confined to touches of colour on the reliefs, plain edging and occasional detached flowers and insects. The earliest painters were probably taken from the fan-painting and japanning trades. These were, it seems, reinforced by enamellers from Meissen and no doubt also from France; we learn too that later on there was attached to the works 'a nursery of thirty lads . . . bred to designing and painting[1].' It must not be forgotten that there were outside enamellers as well who bought the ware in the white and finished it to the taste of their customers[2].

The ware of the second period is usually in the form of tea, coffee, and table services, occasionally vases, jars, and beakers: the forms are simple—octagonal, hexagonal, of leaf-shaped section, &c.: it is generally painted with floral sprays and insects and copies of 'Old Japan' designs such as the 'quail' or 'partridge' patterns. A well-known service of this period is decorated with illustrations of fables. Slightly raised ornament and dark-brown edging are common at this time. 'Blue and white'

[1] See Marryat, p. 373, where he quotes in full 'The case of the Undertaker of the Chelsea Manufacture of a Porcelain ware' from which the passage is taken: this document was evidently drawn up by Sprimont, probably soon after 1752.

[2] See p. xxiii.

table ware does not seem to have been made to any extent: it is usually marked in blue. During the third period the influence of Meissen is more clearly visible; the decoration is slight and the gilding very sparingly used; bouquets of flowers thrown on the surface with artless elegance, birds and insects are usual, but the Meissen models are closely copied more particularly in the figures, vases, scent-bottles, &c. The last mentioned appear first in a sale-notice in 1754, and one little scent-bottle in this collection is dated 1759. The large vase (II. 27) is a good example of the Meissen influence. Towards the end of this period the style in vogue at Sèvres began to replace the German models: the fanciful forms of the rococo came into fashion, and the use of coloured grounds brought with it the taste for sumptuous decoration and heavy gilding which reached its height during the next period.

It will be of some interest to note the order in which the more important of the Chelsea ground-colours appear in the notices of sale. In 1756 'mazareen' blue (or *gros bleu*, as we should call it) is first mentioned; next come 'pea-green' in 1759, 'claret' and 'turquoise' in 1760. The 'claret' is a variety of the Pompadour reds, and is only found on Chelsea porcelain.

The last period is characterized by rococo forms, rich coloured grounds with reserved panels finely painted with Watteau subjects, exotic birds, flowers and fruit, enriched with sumptuous gilding chased in Sèvres style. The reputation for fine colours earned by the Chelsea works at this period must have been largely due to the beautiful *gros bleu* which may be seen to advantage on the splendid pair of vases (II. 28) given to the Museum in 1763, and the choice cups and saucers (II. 83 and 84) said to have been a present from George II to an ancestor of Lord Lonsdale. This colour is laid on before glazing; it is never flat, but always broken and palpitating and at its best indescribably pure and brilliant. To say that it has never been equalled in Europe would scarcely be an exaggeration.

It would be superfluous to give an account here of the different objects made at Chelsea; their sumptuous nature and the variety of their forms will be seen in the sale catalogues and notices in Mr. Nightingale's work. It is quite clear that Sprimont catered for the wealthy few, and indeed the Chelsea ware was ill suited for objects of everyday use. Rouquet[1] complains of this in discussing the various porcelain manufactures of Europe in 1755. 'It is surprising,' he says, 'that not one of them has ventured as yet to work for common utility: the fact is that all the porcelains made in Europe are too fragile and too glassy, and that not being able to make them good, they make them so beautiful and so costly that they can scarcely be used for any other purpose than to adorn the sitting-room.'

The figures for which the Chelsea factory was celebrated at all periods of its existence partake of the changes in style already noted. The earliest are usually plain white; next come the slightly decorated pieces with little or no gilding, and last the heavily gilt and enamelled examples with elaborate bases and floral backgrounds or *bocages*. Some of the best were taken from the spirited Meissen models by Kändler and Acier; others were modelled from statuary, prints, and portraits, sometimes by first-rate artists such as Roubiliac, perhaps John Bacon, and,

[1] See p. xviii.

according to J. T. Smith in *Nollekens and his Times*, by Joseph Nollekens as well. The 'Chelsea Toys' are among the most charming productions of the factory: they take the form of scent-bottles, patch-boxes, toilet-boxes, seals, *étuis*, knife-handles, cane-handles, flowers, &c. The present collection is exceptionally strong in these rare objects.

It is improbable that transfer-printing was ever practised at Chelsea, and the few examples of Chelsea ware so decorated are likely to have been sent across the water to the works at York House, Battersea, to receive the impressions[1]. The Chelsea ware is almost always painted in enamel colours when decorated at all; there are a few examples in the collection with landscapes pencilled in black and washed over with transparent green enamel, an uncommon style of decoration of Chinese origin. A considerable amount of true Chinese porcelain was painted at Chelsea: see II. 231–43.

Sprimont's head man was Francis Thomas (d. 1770)[2] on whom the management seems to have devolved during Sprimont's illness. Of the regular painters, modellers, and workmen, little is known. A few names have been preserved in Duesbury's accounts after 1770: they include the painters Zachariah Boreman and Askew, and the modellers Barton and Gauron. It is not improbable that Donaldson and O'Neale[3] painted some of the Chelsea vases. A number of the Chelsea artists migrated to Worcester after Sprimont's health had given way; the names of Dontil, Duvivier, Willman, Dyer, and Mills are traditionally given in this connexion, but no certain record of them has been kept. It appears that Dr. Johnson made experiments with a view to improving the manufacture of porcelain, and that he was allowed to fire his trials at Chelsea: he was, however, unsuccessful.

Derby-Chelsea.

The fifth period of the Chelsea history began with the transfer of the factory to W. Duesbury and J. Heath, proprietors of the Derby works, in 1770. Duesbury carried on the business at Chelsea till 1784, obtaining two renewals of the lease. He then removed the plant to his Derby works. During his time the character of the ware underwent distinct, if gradual, changes, the natural consequence of the Derby influence brought to bear on it. The alteration of the body was no doubt gradual, and in this respect the wares of the two factories acted and reacted on one another until practically the same body and glaze were produced at both centres. There is ample evidence in the factory accounts that Duesbury had consignments of bone-ash and clay forwarded from Chelsea to Derby, obviously with a view to modifying the composition of the Derby pastes. In form and ornament the Derby influence favoured

[1] See p. 5.

[2] There is a slab in Chelsea Old Church inscribed—'Here lies the body of Mr. Francis Thomas, Director of the China Porcelain Manufactory, Lawrence Street, Chelsea ....' See *Chelsea Old Church*, by Randall Davies, p. 239.

[3] See Jewitt, vol. i, p. 182, extracts from Duesbury's weekly bills between 1770 and 1773. 'Mr. O'Neil, on account, a painter .... £1 1s. 0d.'

the pseudo-classical taste then becoming fashionable. The florid rococo shapes gave place to a cold severity of outline matched by a greater sobriety of decoration. Small medallions on a gold-striped ground, a lapis-lazuli blue, reliefs and figures in unglazed biscuit, and lacework on statuettes appear at this time: the old rich ground-colours had either vanished or were only used in thin washes that look feeble beside the early specimens. The restraining Derby influence is seen with more happy effect on the table ware such as II. 313–15. The sale catalogues published by Nightingale and the extracts from weekly bills and accounts quoted by Jewitt [1] give a good idea of the productions of the period. It will not be possible to distinguish in many cases the ware made at Chelsea from that made at Derby between 1770 and 1784. The marks used were no doubt common to both: they consist of a combination of the Derby D and the Chelsea anchor, an anchor crowned, and a crowned D: the old Chelsea anchor mark probably continued in use for at least a part of this period.

Unless otherwise stated, the following pieces were given or bequeathed by Sir A. W. Franks.

II. 1–19. White or undecorated Ware.

In the absence of marks and painted decoration it is not always possible to discriminate between the earliest production of the Bow and Chelsea factories. The raised 'prunus' pattern is common to both.

II. 1. BUST of William, Duke of Cumberland (b. 1721, d. 1765), wearing a breastplate with *aegis*.

Period I. *Plate 6.*

H. 5·3 in.

The duke was a liberal patron of the Chelsea factory if not something more (see p. 23). Mrs. Powys (see *Passages from the Diaries of Mrs. Philip Lybbe Powys*, p. 114) who visited the lodge in Windsor Park in which the duke had resided, writing in 1766 remarks that 'In the principal room is a chandelier of Chelsea china, the first of that manufacture and cost £500.'

II. 2. STATUETTE of Britannia seated, mourning over a medallion of Frederick, Prince of Wales (d. 1751): lion and shield with union jack beside her.

Period I.

H. 7·2 in.

II. 3. STATUETTE of a Thames waterman wearing Doggett's coat and badge: rustic base.

Period I. *Fig. 3.*

H. 7·7 in.

The sculling competition for the coat and badge was instituted by Thomas Doggett, actor and dramatic author, in 1715.

[1] *Op. cit.* vol. i, pp. 174–89.

II. 4. GROUP in Chinese style: a man seated on the ground holding a scroll, and a woman seated on a stump holding a trumpet in right hand, left arm raised (hand wanting): rustic base.

Period I. *Plate 6.*

H. 7·2 in.

II. 5. GROUP in Chinese style: a woman standing beside a seated boy with flower-pots.

Period I. *Plate 6.*

H. 8·6 in.

II. 6. GROUP: old man telling a girl's fortune: rustic base.

Period I.

H. 6·7 in.

II. 6a. GROUP of a shepherd and shepherdess, embracing: on a rustic bank with tree-stump at back: bagpipes on the ground.

Mark in bright blue under the glaze, a trident passed through a crown (*pl.* 38, *fig.* 11).

H. 9 in.

The ware is a glassy artificial porcelain of the early Bow and Chelsea type; the mark is uncertain, the nearest analogue being that figured in Chaffers, p. 890, and said to accompany an incised triangle mark on a white porcelain cup.

II. 7. STATUETTE of a squirrel eating a nut: rustic base.

Period I.

H. 5·4 in.

Cf. H. 42, a similar piece in cream ware.

II. 8. PAIR OF VASES in the form of a fish erect on its tail with a smaller fish curled round the base.

Period I. *Fig.* 18.

H. 6·5 in.

II. 9. VASE, hexagonal with high neck and two dragon handles: prunus sprigs in relief.

Period I. *Fig.* 19.

H. 9·1 in. D. 5 in.

After a Chinese model.

II. 10. PLATE: sloping rim with turned-up edge, ornamented with four prunus sprigs in relief.

Mark, raised anchor on embossed oval shield (*pl.* 38, *fig.* 13).

Period II. *Fig.* 20.

D. 8·1 in.

II. 11. TEAPOT, globular: moulded spout: handle with thumb-rest: prunus sprays in relief on body and lid.

Period II.

H. 5·1 in. D. (with spout and handle) 8·7 in.

II. 12. TEAPOT in the form of a grotesque figure of a seated Chinaman, whose hat forms the lid: rustic handle round which is coiled the tail of a snake which winds round the teapot and erects itself into a spout in front.

Mark, a triangle incised. Period I. *Fig.* 21.

H. 6·8 in. D. (with spout and handle) 7·7 in.

FIG. 18. (II. 8.) FIG. 19. (II. 9.) FIG. 21. (II. 12.)

FIG. 23. (II. 98.) FIG. 20. (II. 10.) FIG. 22. (II. 18.)

II. 13. TEAPOT, globular, with four small feet: three bands on the handle: body spout and lid moulded in a pattern of overlapping strawberry leaves.

Period I. *Plate* 7.

H. 3·6 in. D. (with handle and spout) 6·2 in.

II. 14. JUG and cover; bag-shaped body, with the same pattern as the last: the cover does not match.

Period I.

H. 9·4 in. D. (with handle) 5·5 in.

Note by Sir Wollaston Franks:—'This pattern is usually marked with a triangle as is also that of the lid; of the latter pattern a fragment stated to have been found on the site of the Chelsea works is in the Mayer Collection at Liverpool.'

II. 15. CUP, of cinquefoil shape: with raised pattern of five leaves radiating obliquely from the base.

Period II.

H. 1·8 in. D. 2·8 in. Given by William Bemrose, Esq., F.S.A., 1900.

Note attached:—'This cup was brought from Chelsea to Derby in 1784, bought at close of Derby Works, 1849, and has been packed away until February, 1900.'

It is evidently an unfinished piece intended for decoration: cf. II. 59.

A cup and saucer of similar pattern in the Victoria and Albert Museum is marked with the embossed anchor.

II. 16. MILK-JUG with lower part moulded in form of two reclining goats facing opposite ways: beneath the spout are raised foliage and flowers with a bee in full relief: rustic handle.

Mark incised, a triangle and the word *Chelfea* (*pl.* 38, *fig.* 12).

Period I.

H. 4·1 in. D. (with handle) 3·2 in.

The 'goat and bee' jugs were formerly attributed to Bow. In Mr. W. Russell's sale in 1884 one was offered which bore the date 1745 in addition to the triangle and word *Chelfea*[1]. The pattern has been freely rendered in earthenware by a Staffordshire potter: see H. 39.

II. 17. MILK-JUG, ribbed, and wreathed with flowers and foliage moulded in relief: bifurcated handle with shell design above and foliage at lower end.

Period I.

H. 3·9 in. D. (with handle) 3·3 in.

II. 18. PAIR OF SALT-CELLARS in the form of a shell supported by a crayfish, on a rocky base encrusted with sea-weed and shells.

Mark incised, a triangle: on one the number 3 as well.

Period I. *Fig.* 22.

H. 1·9 in. L. 5·1 in.

From the Strawberry Hill collection.

The sale catalogue for 1756 includes 'two beautiful crawfish salts,' and Horace Walpole in his description of Strawberry Hill (*The Works of Horatio Walpole, Earl of Orford*, vol. 2, p. 409) speaks of 'two white salt-cellars, with crawfish in relief, of Chelsea china.'

II. 19. PAIR OF SWEETMEAT-TRAYS, in the form of a scallop-shell supported by three spiral shells, the whole encrusted with sea-weed, shells, &c.

Period I.

H. 4·3 in. D. 5·6 in.

Formerly in the Diamond Collection.

[1] A similar jug is now in the British Museum: see *Addenda*.

PAINTED WARE.

II. 20–55. Vases and Figures.

II. 20. PAIR OF BOTTLES, four-sided, with slender necks: painted in colours in old Imari (Kakiyemon) style with growing plants on body, and spirals in white on red ground on neck.

Mark, a raised anchor on embossed oval shield.

Period II. *Fig.* 24.

H. 7·3 in. D. 3·2 in.

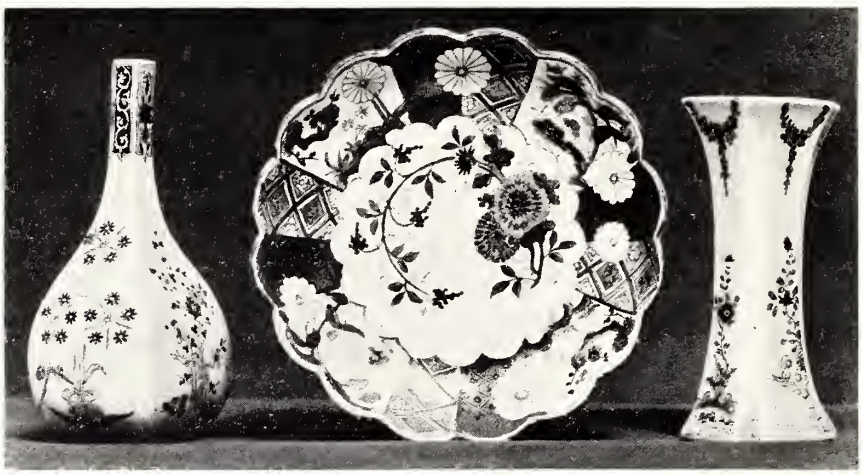

FIG. 24. (II. 20.) FIG. 26. (II. 60.) FIG. 25. (II. 22.)

II. 21. PAIR OF VASES with covers, hexagonal: painted in colours and slight gilding, in old Imari (Kakiyemon) style: panels with alternately white and red grounds, the former decorated with flowering trees and the latter with chrysanthemums and spirals.

Mark, an anchor in red.

Period III. *Fig.* 27.

H. 10·4 in. D. 6·6 in.

FIG. 27. (II. 21.)

II. 22. BEAKER, four-sided with fluted corners: painted in colours with growing flowers in Chinese style, and floral festoons below rim.

Period III. *Fig.* 25.

H. 6·7 in.

II. 23. VASE, oviform with square section: straight neck and low base: entirely covered with small mayflower blossoms modelled in full relief, over which are thrown a few sprays with leaves and berries: painted in colours with slight gilding.

Period III. *Fig.* 28.

H. 8·5 in. D. 4·5 in.
See Burton, plate 7.

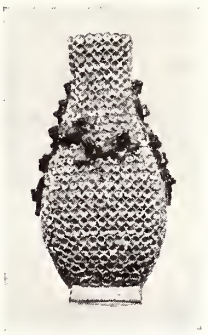

FIG. 28. (II. 23.)

II. 24. PAIR OF VASES of the same set as the last.

H. 6·8 in. D. 3·6 in.

II. 25. VASE and cover: oviform body with broad ribbing: short neck, and slightly spreading foot: decorated with two masks, applied flowers, a frill of shellwork round the stem, and pierced ornament: painted in colours with slight gilding: insects on the background: dome-shaped lid with pigeon perched on top.

Period III. *Fig.* 48.

H. 11 in. D. 6·6 in.

FIG. 30. (II. 35.) FIG. 29. (II. 26.) FIG. 31. (II. 35.)

II. 26. VASE with flattened oviform body, short neck and high stem: decorated with frills of shellwork, and applied flowers: pierced honeycomb ornament on neck: painted in colours with slight gilding: exotic birds and flowers on the sides.

Mark, an anchor in gold.
Period III, late. *Fig.* 29.

H. 8·2 in. D. 5·4 in.
See Solon, pl. 6.

II. 27. VASE and cover: globular body and high stem, decorated with frills of shell-work and pierced ornament: bell-shaped cover, pierced, with flowers and foliage applied: octagonal pedestal with moulded scrollwork, and at one side a seated figure of Diana with hound, bow and quiver: painted in colours with gilding: bouquets of flowers.

Period III. *Fig.* 32.

H. 15·6 in. D. 11·7 in.
In the Meissen style. See Solon, pl. 7.

II. 28. PAIR OF VASES and covers: body of oblate oval form: short neck swelling below rim: dome-shaped cover with scroll knob: two *rococo* scroll handles running down the sides: painted in colours with rich chased gilding: *gros bleu* ground with large reserved panels in moulded frames painted with exotic birds and two scenes, (1) Roman soldiers attacking Cleopatra, and (2) Death of Cleopatra: conventional borders, and gilt sprays on blue ground.

Period IV. *Plate* 8.

FIG. 32. (II. 27.)

H. 19·7 in. D. (with handles) 13·3 in.

These vases were presented on April 15, 1763, and are noticed in the donation book thus:—'Two very fine porcelain jars of the Chelsea manufactory, made in the year 1762, under the direction of Mr. Sprimont: from a person unknown, through Mr. Empson': on which Sir Wollaston Franks remarks:—'As this was the same date at which a still finer vase of the same porcelain, perhaps the centre-piece of the pair in the Museum, was presented to the Foundling Hospital by Dr. Garnier, the unknown donor may have been that gentleman.' See Solon, pl. 8.

II. 29. VASE with cover and stand: body of depressed globular shape with scroll-work in full relief on the sides: high neck with shell moulding, pierced ornament and rosettes: dome-shaped cover pierced and studded with rosettes: painted in colours with rich gilding: turquoise blue ground with reserved panels painted with (1) flowers, and (2) mythological subject, Apollo and Marsyas: quad-

rangular stand with shell and feather mouldings and four feet, decorated with three panels of flowers and one with Venus and Cupid, reserved in a turquoise ground.

Mark, an anchor in gold.

Period IV. *Plate* 9.

Total H. 16·8 in. B. 9·9 in.

Another vase from this model formerly in the Franks Collection was painted with a supposed view of Chelsea.

II. 30. PAIR OF BEAKERS with raised belts: painted in colours with rich gilding: gilt floral sprays in panels reserved on a *gros bleu* ground.

Period IV. *Plate* 10.

H. 7 in.

FIG. 34. (II. 32.)

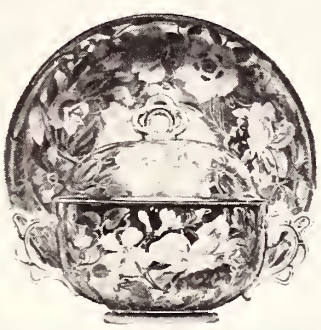

FIG. 35. (II. 95.)

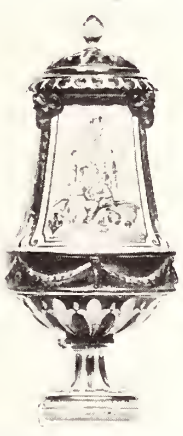

FIG. 33. (II. 31.)

II. 31. VASE and cover: body swelling in lower half and interrupted by a flat broad band with husk festoons in relief: slender stem, spreading foot and square plinth: painted in colours and gilding: the upper part divided into three panels, separated by rams' heads and festoons, and painted with Bacchanalian scenes in *grisaille*: claret ground.

Mark, an anchor in gold.

Period IV, late. *Fig.* 33.

H. 9·1 in. D. 3·8 in.

This vase may be as late as the Derby-Chelsea period: the thinness of the claret ground would suggest a late date. See Jewitt, vol. i, p. 183, extracts from the lists of work done by Barton, Boyer and others, about the year 1770, '2 hantike Perfume Vauses, with 3 goats heads.'

II. 32. CLOCK-CASE representing a farmyard scene, with kennel, pigstye and henhouse, animals and birds, and flowers, tree and fence: painted in colours.

Mark, an anchor in red.

Period III. *Fig.* 34.

H. 8·4 in. L. 7·7 in.

II. 33. BUST of George II, half left, on quadrangular plinth: painted in oil colours with gilding: on the plinth are initials in monogram G R II[D].

Period I.

H 16·7 in.

See Solon, fig. 7.

Cf. Catalogue of Schreiber Coll., No. 134, where it is stated to be 'from a Statue by Rysbrack in Queen's Square, Bristol.'

II. 34. STATUETTE of a nurse suckling a child: sparingly coloured.

Mark, a raised anchor, painted red, on an embossed oval shield (*pl.* 38, *fig.* 14).

Period II. *Plate* 11.

H. 8 in.

After the statuette made by Barthélemy de Blémont, at Avon, near Fontainebleau, in the sixteenth century, and often attributed to Palissy: see Solon, *French Faïence*, p. 35.

Among the figures enamelled by Duesbury between the years 1751–3 is mentioned a 'Chellsea nurs': see Bemrose, p. 17.

II. 35. PAIR OF STATUETTES of boys in Chinese style, one playing the flute: on rustic bases with flowers and foliage in relief: painted in colours, with slight gilding.

Mark, an anchor in red.

Period III. *Figs.* 30 and 31.

H. 6·2 in.

II. 36. GROUP: man with mask dancing with a girl: scroll base with flowers and foliage in relief: painted in colours with slight gilding: on a four-sided stand with scroll feet, moulded ornament and panels with exotic birds.

Period III; the stand later. *Fig.* 36.

H. 7·1 in.

From a Meissen model. In the Chelsea Catalogue of 1756 is the item 'beautiful group of figures of a man and woman dancing': and among the figures enamelled by Duesbury between 1751–3 is a pair of 'mascoraders': see Bemrose, p. 17.

FIG. 36. (II. 36.)

II. 37. PAIR OF STATUETTES: man and woman seated, one with a basket and the other with tray before them, both of which are perforated to make flower-holders: rustic bases: painted in colours.

Period III.

H. 8·4 in. Given by H. J. Pfungst, Esq., F.S.A., 1895.

II. 38. STATUETTE of a girl seated with flower in her right hand and sailor-hat in her lap: rustic base with scrollwork, flowers and foliage in relief: painted in colours with slight gilding.
Period III.

H. 5·2 in.
It is thought that this may be of Longton Hall make: see p. 79.

II. 39. STATUETTE of a man selling maps: rustic base with scrollwork, flowers and foliage in relief: painted in colours with gilding.
Period III.

H. 6·3 in.
In the Chelsea catalogue of 1756 is the item, 'two figures of a mapseller and a Jew with his box of toys.'

II. 40. PAIR OF STATUETTES of a man and girl: each wears a wreath and holds flowers in left hand: the man has basket of flowers on his back: rustic base with scrollwork, flowers and foliage in relief: painted in colours with slight gilding.
Period III.

H. 5·6 in.

II. 41. STATUETTE of a flower-girl: rustic base with scrollwork, and flowers and foliage in relief: painted in colours with slight gilding.
Period III.

H. 7·1 in.

II. 42. STATUETTE of a man squeezing a bunch of grapes into a cup: rustic base with scrollwork, and vines in relief: painted in colours with gilding.
Period IV.

H. 7·3 in.

II. 43. STATUETTE of a shepherd with two dogs: bagpipes at his feet: rustic base with scrollwork, and flowers and foliage in relief: painted in colours with gilding.
Mark, an anchor in gold.
Period IV. *Plate* 12.

H. 11·2 in. Bequeathed by Mrs. Sophia Lutener, 1900.
II. 43 and 44 were perhaps candlesticks, the nozzles, which were at the back, being broken off.

II. 44. STATUETTE of a reaper carrying a sheaf of corn: at his feet are a barrel-shaped bottle, a sheaf and a flail: rustic base with scrollwork, and flowers in relief: painted in colours with gilding.
Mark, an anchor in gold.
Period IV. *Plate* 12.

H. 12·8 in. Bequeathed by Mrs. Sophia Lutener, 1900.
Perhaps one of a set of seasons.

II. 45. STATUETTE of a man carrying a cockerel: rustic base with scrollwork, and flowers in relief: painted in colours with slight gilding.

Period III. *Fig.* 37.

H. 8·2 in. Given by A. A. de Pass, Esq., 1903.
From a Meissen model.

FIG. 37. (II. 45.)

II. 46. STATUETTE of John Wilkes, politician (b. 1727, d. 1797); he leans on a pillar on which are two rolls inscribed MAGNA CHARTA & BILL OF RIGHTS, a wreath enclosing legend IN°. WILKES Esq^r^, and below, a Cupid seated holding a Cap of Liberty and a Volume entitled LOCK ON GOV^t^: painted in colours with gilding: moulded base and octagonal plinth with scrollwork and four panels with exotic birds.

About 1763. *Plate* 12.

Total H. 15·5 in.
See Chaffers, *Keramic Gallery*, fig. 443.

II. 47. STATUETTE of Marshal Conway (b. 1720, d. 1795); bâton in right hand, left hand resting on a trophy of flags, cannon, &c., beside which is a Cupid seated holding a shield emblazoned with a Moor's head, the crest of Conway: painted in colours with gilding: base and plinth similar to the last.

About 1763.

Total H. 16·1 in.
See Chaffers, *Keramic Gallery*, fig. 442.
Conway was appointed Lieut.-General in 1759 and Field Marshal in 1793. He was a politician as well as a soldier, and in 1763 voted against the Government in their attempt to suppress Wilkes; this was no doubt the occasion of the issue of this statuette.

II. 48. STATUETTE of William Pitt, Earl of Chatham (b. 1708, d. 1778): right arm resting on a pedestal inscribed *W^m^ Pitt Earl of Chatham*: beside him kneels an Indian woman, typical of America, and at his feet are a large lizard, a club, lion-skin and books: moulded scroll base: painted in colours with gilding.

Period IV.

H. 13·1 in.
See Church, fig. 14.
Pitt proposed a conciliatory policy towards the American colonies, including the repeal of the Stamp Act, in 1766, and in the same year he was created Earl of Chatham.

II. 49 and **50.** PAIR OF STATUETTES, sailor and girl, perhaps Woodward and Nancy Dawson in character: the former holds a stick in right hand and shows three coins in left: rustic bases with scrollwork, flowers and foliage in relief: painted in colours with gilding.

Period IV. *Figs.* 38 and 39.

H. 10·7 and 10 in. respectively.

II. 51. CANDLE-BRACKET: figure of a youth with lantern and dog, seated on a garden balustrade, to which is attached a nozzle with foliated tray: rustic base with scrollwork, and flowers, foliage, &c., in relief: painted in colours with slight gilding.
Period IV. *Fig.* 40

H. 8·3 in.

II. 52. PAIR OF BLUE TITS perched on a tree-stump with flowers and foliage in relief: painted in colours.
Period III. *Plate* 13.

H. 4·7 in.
From Lord Kilmorey's collection.

FIG. 38. (II. 49.) FIG. 40. (II. 51.) FIG. 39. (II. 50.)

II. 53. STATUETTE of a seated pug-dog on plain oblong base: sparingly coloured.
Period III.

H. 3·8 in.

II. 54 and **55.** PAIR OF CANDLESTICKS supported by a boy and girl carrying flowers and standing before a tree in blossom: nozzle with foliated tray and pierced sides: scroll base: painted in colours with gilding.
Period III.

H. 8·7 in. Fortnum Bequest, 1899.

II. 56–104. Table Wares.

II. 56. PLATE with cinquefoil rim: painted in blue under the glaze with birds, rocks, bamboos, &c., in Chinese style: trellis diaper on rim broken by five small panels with floral sprays.

Mark, an anchor in blue.

Period II. *Plate* 13.

D. 9 in.

See Burton, Plate II.

II. 57. PLATE, octagonal: painted in colours with floral sprays and insects, some of which cover defects in the glaze: brown edges.

Period II.

D. 7·7 in.

II. 58. PLATE with border of moulded feather pattern: painted in colours with an apple on stalk and insects: brown edges.

Period II.

D. 8·5 in.

II. 59. SAUCER-DISH with nine-foil rim: moulded pattern of five leaves radiating in the manner of a star-fish: painted in colours with floral sprays and insects: brown edges.

Period II.

D. 7·9 in.

Cf. II. 15.

II. 60. PAIR OF SAUCER-DISHES with scalloped sides: painted in Japanese (Imari) style in under-glaze blue, enamel-colours and gilding with flowering chrysanthemum in the middle, and panels of flowers alternating with lozengy diapers on the sides: floral sprays and two concentric rings on the back.

Mark, an anchor in blue.

Period II. *Fig.* 26.

D. 8·1 in.

II. 61. PAIR OF SAUCER-DISHES with ten-foil sides and ogee edges: painted in colours and gilding in Japanese (Kakiyemon) style with birds, banded hedge, prunus, bamboo, &c.

Period II.

D. 10·9 in. Fortnum Bequest, 1899.

II. 62. DISH, octagonal, with flanged rim: painted in colours with gilding in Japanese (Kakiyemon) style with 'partridge pattern': floral border in red with gold rosettes.

Period II.

D. 7·3 in.

II. 63. DISH, of similar form: decorated in similar style with 'partridge pattern' and flag reeds: border of dimidiated roses: brown edges.
Mark, an anchor in red.
Period III.
D. 9·6 in.

II. 64. ANOTHER, of similar form: decorated in similar style with flowering tree, banded hedge and tiger: floral border: brown edges.
Mark, an anchor in red.
Period III.
D. 8·1 in.

II. 65. DISH, oval, with scalloped sides and moulded shell pattern at ends: decorated in similar style to the last with a dragon, lion, bamboo, &c.
Period III.
L. 9·7 in. B. 7·7 in.

II. 66. ANOTHER, of similar pattern: painted in colours with floral sprays: gilt edges.
Mark, an anchor in red.
Period III.
L. 8·5 in. B. 6·6 in.

II. 67. PAIR of dessert plates: moulded pattern of three overlapping leaves in centre: open-work rim of looped design with rosettes applied: painted in colours with floral sprays, &c.
Period III.
D. 7·3 in.

II. 68. PLATE, with rim moulded in panels and basket-work: painted in colours with floral sprays in centre and landscapes on rim.
Mark, an anchor in gold.
Period IV. *Plate* 13.
D. 9·6 in.

II. 69. DISH with narrow rim turned up at edges: the middle and sides covered with three landscapes pencilled in black and washed over with green enamel: gilt anthemion border.
Mark, an anchor in gold.
Period IV.
D. 13·3 in.

II. 70. DISH, oval: rim moulded with scale and feather patterns and painted with floral sprays in gold on a claret ground: exotic bird in colours in the middle.
Mark, an anchor in gold.
Period IV. *Plate* 14.
L. 13·6 in. B. 10·4 in.

II. 71. TRAY in form of a leaf with stalk resting on a sprig: painted in colours and gilding with floral spray inside and two dragons in Japanese style outside.
Mark, a raised anchor on an embossed oval shield.
Period II.

L. 4·7 in.

II. 72. ANOTHER, of peach-shaped section: painted in colours with sprays of flowers and insects, some of the ornaments concealing defects in the glaze: brown edges.
Mark, a raised anchor on an embossed oval shield.
Period II. *Fig.* 41.

L. 7·9 in. B. 7·1 in.

FIG. 42. (II. 80.) FIG. 41. (II. 72.) FIG. 43. (II. 81.)

II. 73. CUP without handle: ribbed sides, wreathed with floral sprays in relief painted in colours: brown edges: inside are three small flowers painted over defects in the glaze.
Period I.

H. 2·9 in.
Cf. II. 17 and 89.

II. 74. TEACUP, octagonal, without handle: painted in colours in Chinese style with female figures, birds, vase, &c.
Mark, a raised anchor on embossed oval shield.
Period II.

H 1·8 in.

II. 75. TEACUP AND SAUCER, octagonal, no handle: painted in Japanese (Imari) style with spiral pattern in white and gold on red ground alternating with emblems in colour on white ground: detached flowers inside painted over defects in the glaze.
Period II. *Plate* 11.

H. of cup 2·2 in. D. of saucer 5·4 in.

II. 76. TEACUP AND SAUCER, of similar shape and size: painted in colours with landscapes and fables—the Wolf and the Lamb, and the Lion and the Frog: detached sprays on saucer and small landscape inside the cup covering defects in the glaze: brown edges.

Period II.

II. 77. TEACUP AND SAUCER of the same service, with fables of the Two Bears and the Fox and the Leopard.

Same mark.

Given by Sir Charles Price, Bart., 1854.

II. 78. TEAPOT, hexagonal, with fable of the Boar and the Ass: landscape on lid. *Plate* 11.

H. 4·5 in. D. (with spout and handle) 6·6 in.

Probably belonging to the same service as the last.

II. 79. PAIR OF CUPS, of peach-shaped section: rustic handles: painted in colours with sprays of flowers and insects, some of which conceal flaws in the glaze: brown edges.

Mark, a raised anchor on an embossed oval shield.

Period II.

H. 2·5 in. D. (with handle) 4·2 in.

II. 80. TEACUP AND SAUCER: no handle: painted in colours with floral sprays: brown edges.

Mark, an anchor in red.

Period III. *Fig.* 42.

H. of cup 1·8 in. D. of saucer 5 in.

II. 81. CHOCOLATE-CUP, two-handled, and saucer with six-foil rim: painted in colours with floral sprays and insects: brown edges.

Mark, an anchor in red.

Period III. *Fig.* 43.

H. of cup 2·4 in. D. of saucer 4·6 in.

II. 82. TEACUP AND SAUCER: no handle: straight sides: painted with bouquets of flowers in colours reserved on a claret ground: gilt edges.

Mark, an anchor in red and the number 12 (*pl.* 38, *fig.* 16).

Period IV.

H. of cup 1·9 in. D. of saucer 4·7 in.

II. 83. CHOCOLATE-CUP, two-handled, and saucer: painted in colours with gilding, with six chevron-shaped panels with gilt-scale pattern on a *gros bleu* ground, and scattered flowers on the remaining spaces.

Mark, an anchor in gold.

Period IV. *Plate* 10.

H. of cup 2·3 in. D. of saucer 4·9 in.

II. 83, 84, and 92 are from Lord Lonsdale's collection, and are said to have been given to his ancestor by George II.

II. 84. PAIR OF CHOCOLATE-CUPS, two-handled, and saucers: painted in colours with gilding: on the cups exotic birds, trees, &c., in gold on a *gros bleu* ground: saucers divided by a cruciform design, in *gros bleu* with striped gilt borders, into four panels with exotic birds and shrubs.

Same mark.

Period IV.

H. of cup 2·4 in D. of saucer 5·1 in.

II. 85. PAIR OF TEACUPS AND SAUCERS: no handles: painted in eight radiating panels with birds and flowers in colours on white, alternating with a gilt trellis pattern on a *gros bleu* ground: gilt borders, and sprays inside the cups.

Same mark.

Period IV. *Plate* 10.

H. of cup 1·6 in. D. of saucer 5 in.

Formerly in the Lonsdale Collection.

FIG. 44. (II. 87.)

FIG. 46. (II. 174.)

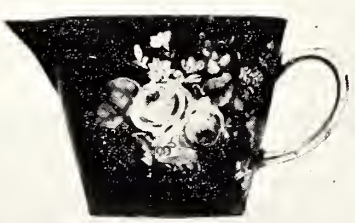

FIG. 45. (II. 91.)

II. 86. TEACUP AND SAUCER: no handle: raised scale or pine-cone pattern: painted in colours with gilding: flowers and fruit.

Same mark.

Period IV.

H. of cup 1·6 in. D. of saucer 5 in.

II. 87. COFFEE-CUP, straight sided: decorated with a landscape pencilled in black and washed over with green enamel: gilt edges.

Period IV. *Fig.* 44.

H. 2·4 in. D. (with handle) 3·5 in.

II. 88. CHOCOLATE-CUP fitting into a saucer with deep socket (*trembleuse*): straight sides: painted in colours with gilding: landscapes in panels reserved on a *gros bleu* ground diapered with '*œil de perdrix*' pattern in gold.

Mark, an anchor in gold and the letter N incised.

Period IV or V.

H. of cup 3·9 in D. of saucer 6·3 in.

II. 89. MILK-JUG of 'goat and bee' pattern: sparingly coloured.
Mark, a triangle incised.
Period I. *Plate* 7.
H. 4·4 in. D. (with handle) 3·1 in.
Cf. II. 16.

II. 90. MILK-JUG, ribbed and wreathed with floral sprays in relief: rustic handle: sparingly coloured.
Period I. *Plate* 7.
H. 3·9 in. D. (with handle) 3·3 in.
Cf. II. 17 and 73.

II. 91. CREAM-JUG, straight-sided: painted in colours with bouquets of flowers reserved on a claret ground: gilt edges.
Mark, an anchor in red and the number 12.
Period IV. *Fig.* 45.
H. 2·2 in. D. (with handle) 3·9 in.
Cf. II. 81.

II. 92. CREAM-JUG, of similar shape: painted in colours with gilding: birds and foliage in two heart-shaped panels reserved on a *gros bleu* ground.
Period IV.
H. 2·2 in. D. (with handle) 4·3 in.
Cf. II. 83 and 84.

II. 93. MILK-JUG with moulded handle: raised scale or pine-cone pattern on lower part of body: painted in colours with gilding: exotic birds, &c.
Mark, an anchor in gold.
Period IV.
H. 4·1 in. D. (with handle) 3·9 in.

II. 94. BOWL and flat cover, with two moulded ears and flower knob: painted in colours with gilding: landscape and birds, and two doves on a fence on body, and a rabbit and dove in a garden on the lid.
Period IV.
H. 3·9 in. D. 7·3 in.

II. 95. BOWL with cover and saucer: two open-work handles and knob: painted in colours with roses and other flowers: ground entirely gilt: gilt flowers inside.
Period IV. *Fig.* 35.
Total H. 5·5 in. D. of saucer 7·1 in.

II. 96. SAUCE-BOAT and stand, leaf-shaped, with stalk handles: supported by a creeper moulded underneath: painted in colours with bouquets and sprays of flowers: brown edges.
Mark, an anchor in red.
Period III. *Fig.* 47.
Total H. 5·1 in. L. (of stand) 9 in.

II. 97. SWEETMEAT-TRAY, oval, with scalloped sides and foot, the latter covered with leaves and berries in full relief: painted in colours with flowers and insects, &c.

Mark, a triangle incised.

Period I.

L. 4·9 in. H. 2·2 in.

The points of three spurs or kiln-rests have fused on to the foot-rim.

II. 98. ANOTHER, similar, but without the leaves and berries.

Same mark.

Fig. 23.

FIG. 47. (II. 96.)

FIG. 48. (II. 25.)

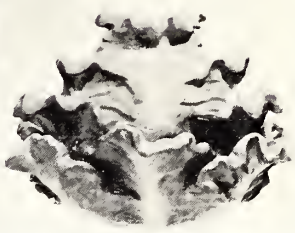

FIG. 49. (II. 99.)

II. 99. BOWL AND COVER in the form of a cabbage, painted in natural colours.

Period III. *Fig.* 49.

H. 4·9 in. D. 7·3 in.

Objects of this kind occur frequently in the 1756 catalogue, e.g. 'Two cabbage lettices,' 'Two fine coss lettices,' pineapples, melons, cauliflowers, &c. Dishes in the form of animals and birds also occur, e.g. rabbits, swans, boars' heads, &c. Similar forms were in use among the Staffordshire potters of the time: see G. 75, 76, and H. 18, 19, 23.

II. 100. BOWL, octagonal, with flanged rim: painted outside with panels of rosettes and foliage reserved in white on a red ground; with bands of similar ornament and a copy of a Chinese seal inside.

Similar seal as a mark underneath (*pl.* 38, *fig.* 20).

Period II.

H. 2·5 in. D. 4·1 in.

II. 101. BOWL, octagonal: flanged rim with ogee edges: painted in colours with gilding in Japanese (Imari) style: flowering trees, birds and dragon outside, and a dragon and detached flowers inside: floral border on rim.

Period II.

H. 3·3 in. D. 7·2 in.

II. 102. BOWL, octagonal, with flanged rim: painted in colours in Chinese style with growing flowers and formal borders outside, and a spray and detached flowers inside to conceal flaws in the glaze.

Mark, an anchor of unusual form in red (*pl.* 38, *fig.* 15).

Period II.

H. 2·4 in. D. 4·1 in.

II. 103. BOWL, with gadrooned sides and flanged rim: feather moulding on lower part: painted in colours with detached floral sprays.

Mark, an anchor in red.

Period III. *Plate* 13.

H. 3·5 in. D. 4·9 in.

II. 104. BOWL, with scalloped sides: painted in colours with gilding in Japanese (Imari) style: slight patterns outside, and dragons, diapered panels, chrysanthemums, &c., inside.

Period III.

H. 3·4 in. D. 9·8 in.

II. 105–230. Chelsea Toys.

A notice in the *Public Advertiser* from Nov. 23 to Dec. 21, 1754, announces the sale by auction by Mr. Ford of 'All the entire stock of Porcelain toys . . . consisting of Snuff-boxes, Smelling-Bottles, Etwees and Trinkets for Watches (mounted in Gold, and unmounted), in various beautiful Shapes, of an elegant Design, and curiously painted in Enamel.

N.B. Nothing of the above kind was in their former Sale. . . .

Most of the above Things are in Lots suitable for Jewellers, Goldsmiths, Toy-Shops, China-Shops, Cutlers, and Workmen in those branches of Business.' Another advertisement of April 3, 1756, announces the sale of 'The intire Stock of Messrs. Laumas and Rolyat, late of Lisbon, Merchants, consisting of 1 hundred double dozen of Chelsea China Knives and Forks silver mounted, several dozen of China Smelling-Bottles mounted in gold and ornamented with stones of several sorts, as Diamonds, Rubies, &c.[1]' Later reference to these small but exquisite objects is found in Duesbury's weekly bills from 1770–73[2] for painting *seals, perfume pots, smelling-bottles, snuff-boxes*, &c.:

	s.	*d.*
e.g. '30 seals painted in Mottowes, by Boarman and Wollams	3	1½
31 seals, Indian, Painted by Jinks	5	2.'

[1] See Nightingale, pp. x and xiv.

[2] See Jewitt, vol. i, pp. 180 and 181.

No doubt a number of the present specimens belong to the Derby-Chelsea period. Similar objects were made at Derby. To save repetition, certain common characteristics of these toys will be given at once. The scent-bottles usually consist of a figure or group of figures supported by a tree-trunk, incongruously blossoming with flowers and foliage, which forms the tube: the stopper has a gilt metal mount and is generally in keeping with the spirit of the design: the base is nearly always concave and ornamented with a floral spray underneath in colours or chased gold; sometimes this concavity is covered by a lid with metal mount. In common with the other toys these scent-bottles are usually painted in colours with gilding according to the period, and bear French inscriptions of a gallant tone, obviously written, in many cases, by workmen unfamiliar with the language.

II. 105. SCENT-BOTTLE in form of a tree-stump with flowers in relief: in front is Cupid in a gallant's dress writing a letter which rests on a seat of brickwork, the words *TO:* 1759 *This is*—being legible: a girl is looking over his shoulder: metal mount and stopper in form of a bird.

Plate 15.

H. 2·9 in.

II. 106. ANOTHER, in form of a Cupid with two doves: the head removable and used as a stopper: metal mount.

H. 2·7 in.

II. 107. ANOTHER, with a masked Cupid beating a drum: rose-tree: metal mount, with stopper in form of two doves: inscribed round the base J'ENGAGE LES CŒURS.

Plate 15.

H. 3·9 in.

II. 108. ANOTHER, in form of a distilling furnace; a Cupid is working the bellows while another is compounding a mixture in a pail: metal mounted, with flame stopper: inscribed MON FEU DURERA TOUJOURS.

H. 3·3 in.

II. 109. ANOTHER, with a Cupid with bow and arrow: bud-shaped stopper: inscribed JE TIRE AU CŒUR.

H. 3·3 in.

II. 110. ANOTHER, with a Cupid with birdcage trying to catch a bird which forms the stopper: metal mount: inscribed JE SUIS SURE DE L'AVOIR.

H. 3·2 in.

II. 111. ANOTHER, with a Cupid seated holding a globe: metal mount: stopper of roses: inscribed JE SOUTIENS LE MONDE.

H. 3 in.

II. 112. SCENT-BOTTLE with a Cupid sacrificing a heart: metal mount: floral stopper: inscribed L'AMOUR VOUS REND JUSTICE.

H. 3·4 in.

II. 113. ANOTHER, with Cupid as a boy on a hobby-horse: metal mount: floral stopper: inscribed SOUVENEZ VOUS DE MOY.

Plate 15.

H. 2·9 in.

II. 114. ANOTHER, with a boy holding a goat by the horn: stump ornamented with clusters of grapes: floral stopper: plain white.

H. 3 in.

II. 115. ANOTHER from the same mould, with bunch of grapes as stopper: coloured: metal mounts.

Plate 15.

H. 3·4 in.

II. 116. ANOTHER in form of three Cupids supporting a basket of flowers: on tripod base: metal mount and stopper.

H. 3·2 in.

II. 117. ANOTHER with Cupid disguised as a shepherd-boy piping: plain white: imperfect.

H. 2·4 in.

II. 118. ANOTHER with a birdcage on a stump with the birds outside, and a man climbing up with another cage in his hand: metal mount and stopper in form of a bird: under the base is a heart inflamed and an anchor in gold, and legend EN ESPERANCE.

H. 3·3 in.

II. 119. ANOTHER with a young satyr covered with vine leaves and clusters which two boys are picking: metal mount and butterfly stopper: rustic base.

H. 3·3 in.

II. 120. ANOTHER with cactus-tree and Chinese figures, a man with a child who holds out an apple to a woman standing by: gold mounts: parrot stopper: inscribed VOUS MERITEZ LA POMME.

Plate 15.

H. 3·7 in.

II. 121. ANOTHER with a girl looking at a clock, the hands of which point to twelve: in front a dog and a Cupid: metal mount: floral stopper: base with four feet: inscribed L'HEURE DU BERGER FIDELLE.

H. 3·1 in.

II. 122. SCENT-BOTTLE in form of a man seated, with large basket of flowers on his knee, a girl by his side and a boy in front reaching up towards the stopper which is a butterfly: dog beside him: metal mount: inscribed FAITE EN BON USAGE.

H. 3·1 in.

II. 123. ANOTHER with tree covered with plums which a man, girl and boy are picking: rustic base with dog: metal mount and stopper.

H. 3·6 in.

II. 124. ANOTHER in form of a girl standing with dog: in her hands a dove and on her back a flower-basket in which is a metal-mounted stopper in form of a flower: inscribed FIDELLE ME GUIDE.

H. 2·9 in.

II. 125. ANOTHER with seated shepherdess and lamb: imperfect.

H. 2·5 in.

II. 126. ANOTHER with seated girl looking at bunch of grapes held up in her left hand: basket full of grapes at her side: metal mount: stopper, two doves billing.

H. 3·8 in.

II. 127. ANOTHER with youth attempting to embrace a girl: metal mount and stopper.

H. 3·8 in.

II. 128. ANOTHER in form of a dove-cot round which Pierrot and Pantaloon are creeping: the former's leg has been seized by Harlequin who hides in a kennel in front: metal mount: dove stopper: inscribed STRATAGEME D'AMOUR.

H. 3·6 in.
See Bemrose, p. 49.

II. 129. ANOTHER in form of a boy seated on a flowery bank with dog at his side and basket of flowers on his back, in which is a butterfly stopper with metal mounts.

Plate 15.

H. 3·5 in.

II. 130. ANOTHER with a monk with cowl, cape, &c.: mounts and stoppers wanting.

H. 3·6 in.

II. 131. ANOTHER with a monk carrying a basket and a bag: metal mount: moulded stopper.

H. 3·5 in.

II. 132. SCENT-BOTTLE with figure of Shakespeare, elbow resting on a book on the top of a pillar down which falls a scroll inscribed with the passage from the *Tempest* 'The cloud-capt towers, the gorgeous palaces, &c. . . . leave not a wrack behind': fruit stopper: painted in colours, the figure being white except for a spray of flowers on back.

Plate 15.

H. 3·9 in.
After the statue by Scheemackers in Westminster Abbey.
See Bemrose, p. 51.

II. 133. ANOTHER in form of Apollo and Daphne: metal mount: bird stopper: inscribed RENDES VOUS A' L'AMOUR.

H. 3·7 in.

II. 134. ANOTHER with the Three Graces, draped: metal mount: foliated stopper: inscribed LES GRACES VOUS SUIVANT (sic).

H. 4·2 in.

II. 135. ANOTHER in form of a seated pug-dog: removable head forming stopper: metal mount and collar inscribed FIDELLE on white enamel.

H. 2·3 in.

II. 136. ANOTHER in form of a greyhound by a vase: two stoppers, the dog's head and the top of the vase: metal mounts.

H. 2·2 in.

II. 137. ANOTHER in form of a monkey with young one in a basket on her back: heads forming stoppers.

H. 2·3 in.

II. 138. ANOTHER in form of a rococo vase, with a monkey appearing from an opening in front and the head of another with clown's cap issuing from the neck: both heads form stoppers, with metal mounts and inscriptions on white enamel JE VOUS CHARMEIAY (sic).

H. 3·4 in.

II. 139. ANOTHER in form of two squirrels eating nuts on a tree-stump: three stoppers (two missing), formed of the two squirrels' heads and another in the stump: metal mounts.

H. 2·9 in.

II. 140. ANOTHER in form of a swan with head as stopper: metal mounts.

H. 3·2 in.

II. 141. ANOTHER with two doves billing: metal mount: rose stopper: under the base is a beehive in gold and legend IMITE 'NOUS.

H. 2·7 in.
See Jewitt, vol. i, p. 183: extract from weekly bills between the years 1770–73—
'Painting smelling-bottles, over work, viz:—
1 ditto Double Dove at 1*s*. . . . . 1*s*.'

II. 142. SCENT-BOTTLE in form of a parrot and a pigeon: heads as stoppers: metal mounts.

H. 2·7 in.

II. 143. ANOTHER in form of a cock with head as stopper: rustic base fitted with lid and mirror: metal mounts.

Plate 15.

H. 3·3 in.

II. 144. ANOTHER with oval body covered with small blossoms in full relief: metal mounts and stopper.

H. 3 in.

II. 145. ANOTHER in form of a carnation: stopper, a smaller carnation: metal mounts.

H. 2·2 in.

II. 146. ANOTHER in form of a cluster of hawthorn: metal mount and stopper.

H. 2·2 in.

II. 147. ANOTHER in form of a bunch of flowers tied with a ribbon: metal mount: floral stopper.

Plate 15.

H. 3·1 in.

II. 148. ANOTHER in form of a plum with two leaves: stalk as stopper: metal mount.

H. 1·9 in.

II. 149. ANOTHER in form of a cluster of plums with leaves, &c.: stalk as stopper: metal mount.

H. 3 in.

II. 150. ANOTHER in form of a cluster of fruit and flowers: leaf stopper: metal mount.

H. 2·9 in.

II. 151. ANOTHER in form of a straw-covered wine-flask: stopper, a bird on a cluster of fruit: metal mount: label *Eau de Lavende.*

H. 3·3 in.

II. 152. ANOTHER, similar, labelled *Eau de Senteur*: metal mount and stopper.

L. 3·3 in.

II. 153. ANOTHER with flattened oval body, short neck and base: decorated with gilt insects on a pink ground, and applied flowers and foliage down the sides: floral stopper: metal mount.

H. 3·2 in.

II. 154. PAIR OF SCENT-BOTTLES: flattened oval bodies with slender neck and small quatrefoil foot: flanges on the sides: painted with landscapes and flowers: floral stopper: metal mount.

H. 3·4 in.

II. 155. ANOTHER PAIR: pear-shaped with flattened sides and moulded panels: painted with landscapes and flowers: bird stoppers and metal mounts.

H. 3·6 in.

II. 156. SCENT-BOTTLE of flattened pear-shape with long neck and small foot: facetted sides imitating cut glass with painted landscapes and flowers.

H. 3 in.

II. 157. ANOTHER, flask-shaped, with quatrefoil section: painted with a Watteau subject, and a Cupid in clouds: claret ground: alabaster stopper with chased gold cover.

H. 3·5 in.

II. 158. ANOTHER, flask-shaped: painted with exotic birds and trees and gilt diapers: stopper covered by a metal-mounted cap.

H. 3·8 in.

II. 159. PATCH-BOX in the form of a kneeling Cupid, supporting a round basket with gold mounts on lid with enamelled legend L'AMITIE: VOUS: L'OFFRE.

H. 2·3 in.
See Bemrose, p. 19.

II. 160. SNUFF-BOX in the form of Europa garlanding the bull: gold mount and lid: inscribed TROMPERIE D'AMOUR.

L. 1·8 in.

II. 161. ANOTHER in form of a boy trying to rouse a pig, on a flowery bank: chased gold mount and agate lid: inscribed PEINE PERDUE.
Plate 16.

H. 1·9 in.

II. 162. ANOTHER in form of a flowery bank with reclining figures, a man caressing a dog, and a girl weeping while another man holds a child's coffin before her: musical instrument on the ground: inscribed VOIEZ Y VOTRE AMANT: unmounted.

H. 2 in. L. 2·4 in.

II. 163. ANOTHER in form of a Cupid tying round a lamb's neck a ribbon inscribed TOUJOUR INNOCEMMENT HEUREUX: unmounted.

L. 1·7 in.
See Jewitt, vol. i, p. 181: weekly accounts from 1770–73—
'21 snuff-boxes of Cupid and Lamb . . . £1 4*s.* 6*d.*'

II. 164. SNUFF-BOX in form of a flowery bank with shepherd-boy reclining with flute and music, a sheep and a lamb beside him: inscribed GAGE DE MON AMITIE: unmounted.

L. 2 in.

II. 165. ANOTHER in form of the British lion devouring the Gallic cock: inscribed MALGRE TA FIERTE TU PERIS: metal mount and lid with embossed panel, the subject being the sacrifice of Isaac.

H. 2·5 in. L. 2·7 in.

II. 166. ANOTHER in form of a camel lying down, with two panniers in which are lambs: unmounted.

H. 2 in. L. 2·7 in.

II. 167. ANOTHER in form of two doves billing over a bow and quiver: inscribed TOUJOUR AMOUREUX: unmounted.

L. 1·6 in.

II. 168. ANOTHER in form of an owl's head: chased gold mount and lid with embossed ornament (a monkey, &c.), and tortoise-shell lining: eyes set with diamonds.

Plate 16.

L. 1·9 in.

II. 169. ANOTHER in form of a turbaned head: chased metal mount with facetted glass lid.

Plate 16.

H. 2·7 in.
See Church, fig. 2.

II. 170. NEEDLECASE in form of a tree-trunk with foliage and berries, and a long-tailed bird on top: inscribed GAGE D'AMOUR: chased metal mount.

H. 4·6 in.

II. 171. ETUI, oblong with flattened sides, slightly tapering: painted with Chinese figures among flowers: metal mount and two pastes in box settings.

H. 3·8 in.

II. 172. ETUI AND SCENT-BOTTLE, combined: in form of the Three Graces, draped, on a triangular pedestal: metal mounts, and ivory stopper.

H. 4·3 in.

II. 173. BOX AND SCENT-BOTTLE combined in form of a vase full of flowers: chased metal mounts: butterfly stopper.

H. 3·6 in.

II. 174. PAIR OF PERFUME-POTS, cylindrical, with covers and floral knobs: painted with birds and insects in two panels reserved in a light-green ground: slight gilding.

Fig. 46.

H. 2·6 in.

II. 175. PAIR OF TOILET-BOXES, heart-shaped: on lid, two Cupids garlanding a lamb, in full relief: painted with floral designs in chased gold on a *gros bleu* ground.

L. 4·7 in.

Design on lid from the same model as II. 163.

Toilet and dressing-boxes, and toilet and pomatum-pots frequently occur in the Chelsea catalogues: e.g. in that dated 1771 we find 'A pair of dressing-boxes ornamented with two Cupids playing with a lamb, fine mazarine blue ground, and elegantly finished in chased gold.'

II. 176. ANOTHER, heart-shaped, with birds, flowers, &c., in chased gold on a *gros bleu* ground.

L. 3·1 in.

See Nightingale, p. xxxvii, extract from sale catalogue of 1766—

'A beautiful heart-shaped toilet-box with four inside ditto.'

II. 177. COVER of a circular box, convex: painted with a bouquet of flowers and sprays in rose colour.

D. 1·8 in.

II. 178. CANE-HANDLE, crutch-shaped, with head of Peg Woffington: painted with floral sprays.

Plate 16.

L. 5·1 in.

See I. 8.

II. 179. ANOTHER, similar, with head of ? Woodward.

Plate 16.

L. 4·6 in.

II. 180. ANOTHER, of upright form expanding at the top: painted with landscapes in gilt-edged panels reserved in a *gros bleu* ground.

H. 2·7 in.

II. 181. ORNAMENT in form of a cluster of flowers and buds: plain white: pierced for mounting.

L. 2·3 in.

II. 182. ANOTHER in form of a flower: plain white.

D. 2·3 in.

II. 183. ANOTHER in form of a carnation: plain white.

D. 2·4 in.

II. 184. PAIR OF NOZZLES, from a chandelier, each in form of a flower: coloured pink and green.

H. 2·9 in. D. 3·3 in.

II. 185. STATUETTE of a gallant: rustic base: painted in colours with gilding.
Mark, a double anchor in red (*pl.* 38, *fig.* 18).
Plate 15.

H. 2·7 in.

II. 186. ANOTHER of a gardener watering flowers.

H. 2·2 in.

II. 187. ANOTHER of a tippler seated on a barrel with dog at his feet.
Mark, two anchors (*pl.* 38, *fig.* 17).

H. 2·2 in.
These small statuettes were probably intended for mounting.

II. 188. PENDANT in form of a figure on a camel: plain white: unmounted.

H. 1 in.
These pendants, II. 188–229, were frequently mounted as seals.

II. 189. PENDANT: a man kneeling with basket: plain white: unmounted.

H. 1 in.

II. 190. ANOTHER: a kneeling figure: plain white: unmounted.

H. ·8 in.

II. 191. ANOTHER: a figure in Roman costume: plain white: unmounted.

H. 1·3 in.

II. 192. ANOTHER: a dog seated: plain white: unmounted.

H. ·8 in.

II. 193. ANOTHER: a horseman: plain white: unmounted.

H. 1 in.

II. 194. ANOTHER: a Cupid astride a barrel: unmounted.

H. 1 in.
See Jewitt, vol. i, p. 180, extracts from weekly bills between 1770–73—
'3 dozen Cupid as a Backus . . . 3*s.* 6*d.*'

II. 195. ANOTHER, similar: with metal ring: inscribed LE VIN RANIME L'AMOUR.

II. 196. ANOTHER: a hen and chickens: unmounted.

H. ·7 in.

II. 197. ANOTHER: a squirrel eating a nut: metal mounts, and red paste seal engraved with male head to right.

H. 1 in.

II. 198. PENDANT: an Indian grandee: inscribed VAINCRE OU MOURIR: metal ring.

H. 1·3 in.

See Jewitt, vol. i, p. 181: extracts from weekly accounts between 1770–73—
'31 seals, Indian, painted by Jinks . . . 5*s.* 2*d.*'

II. 199. ANOTHER: a dog sitting: inscribed FIDELLE & VIGILANT: metal ring.

H. ·7 in.

II. 200. ANOTHER: harlequin in a sentry-box: inscribed GARDE DE COEUR: metal ring.

H. 1 in.

See Jewitt, vol. i, p. 181, 'seals, 3 doz. Arliquens . . . 2*s.* 4*d.*'

II. 201. ANOTHER: Cupid carrying a bag full of hearts: inscribed AQUIS PAR MON COURAGE: unmounted.

H. 1 in.

II. 202. ANOTHER: a hunchback with a Trojan cap: inscribed FIDELE EN AMOUR: metal ring.

H. 1·1 in.

II. 203. ANOTHER: Cupid piping: inscribed TOUJOURS GAI: metal ring.

H. 1·2 in.

II. 204. ANOTHER: a girl with dove and dog: metal ring.

H. 1 in.

II. 205. ANOTHER: a dovecot: inscribed EPREUVE SANS FIN: unmounted.

H. ·8 in.

II. 206. ANOTHER: Cupid by a vase: inscribed JE DONNE A PENCER: metal ring and mount.

H. 1·1 in.

II. 207. ANOTHER: Pierrot seated: metal ring and mount.

H. 1 in.

II. 208. ANOTHER: a vase of flowers: inscribed EFFET DU PRI . . .: metal mount and carnelian seal engraved with a flower in a pot and legend ODORIFERENT.

H. 1 in.

II. 209. ANOTHER: Cupid, draped, sitting on a marble block: inscribed TOUJOURS PREST: metal mount and carnelian seal engraved with a dove and olive-branch and legend LIBERTE.

H. 1·48 in.

II. 210. ANOTHER: a clock-case set with a compass and metal medallion with tragic mask at back: inscribed J'AIME A TOUT HEURE: metal mount and carnelian seal engraved with a Cupid and legend VIVE L'AMOUR.

H. 1·5 in.

II. 211. PENDANT: Cupid with two doves and a birdcage: inscribed JE LES METS DANS VOTRE CAGE: metal mount and carnelian seal engraved with cavalier's head.

H. 1·4 in.

II. 212. ANOTHER: Cupid carving a bust: metal mount and carnelian seal engraved with dove and olive branch and legend I APPORTE LA PAIX.

H. 1·4 in.

II. 213. ANOTHER: a Cupid seated holding two billing doves on a pedestal: inscribed IMITONS LES: metal mount and carnelian seal engraved with a classical head to left.

H. 1·3 in.

II. 214. ANOTHER: a girl seated on a tree-stump reading: inscribed L'ART D'AIMER: metal mount and carnelian seal engraved with dove and olive-branch and legend VIVONS.

H. 1·2 in.

II. 215. ANOTHER, similar: metal mount and carnelian seal engraved with a bird perched on a barrel, and growing plants.

H. 1·2 in.

II. 216. ANOTHER: a Cupid with club and lion's skin of Hercules: inscribed PRIX DE VICTOIRES: metal mount and red paste seal engraved with bearded head to right.

H. 1·3 in.

II. 217. ANOTHER: a Cupid as a Roman soldier, drawing his sword: inscribed SANS QUARTIER: metal mounts and carnelian seal engraved with head of a Roman soldier to left.

H. 1·3 in.

II. 218. ANOTHER: a Cupid sacrificing a heart: inscribed JE VOUS COFFRE (for L'OFFRE): mount incomplete.

H. 1·2 in.

II. 219. ANOTHER: a Cupid seated with heart in hand: inscribed UN SEUL ME SUFIT: metal mount and red paste seal engraved with a Cupid with bow and key, by an altar on which is a heart.

H. 1 in.

II. 220. ANOTHER: a shepherd piping among sheep: inscribed [MON]UMENT D'AMOUR: metal mount and red paste seal engraved with a ship sailing past a tower.

H. 1·4 in.

II. 221. PENDANT: a Cupid as a drummer: inscribed TOUT AMOUR: metal mount and carnelian seal engraved with two hearts crowned.

H. 1·4 in.
See Jewitt, vol. i, p. 180: extracts from weekly bills between 1770–73—
'seals, 1 dozen and 6 Boys a drumming . . . 1*s.* 9*d.*'

II. 222. ANOTHER: a Cupid with bag over his shoulder and a cock under his arm: inscribed POUR LA BELLE: mount incomplete.

H. 1·3 in.

II. 223. ANOTHER: a conical cage, inscribed EN VAIN: metal mount and carnelian seal engraved with a bird perched on top of an open cage and legend J'AIME LA LIBERE (sic).

H. 1 in.

II. 224. ANOTHER: a girl seated caressing a dog: inscribed FIDELITE AIMABLE: mount incomplete.

H. 1·1 in.

II. 225. ANOTHER: a Cupid with a net full of hearts: inscribed AUCUN NE S'ECHAPERAS (sic).

H. 1·1 in.
See Jewitt, vol. i, p. 180: extracts from weekly accounts between 1770–73—
'1 dozen and 6 Cupids with a Nett . . . 1*s.* 9*d.*'

II. 226. ANOTHER: a Cupid seated holding two hearts together: inscribed JOINTS AVEC PLAISIR: metal mount and carnelian seal engraved with classical head to left.

H. 1·3 in.

II. 227. ANOTHER: a hen and chickens: inscribed AIMONS NOS [PE]TITS: metal mount and carnelian seal engraved with an eagle.

H. 1 in.

II. 228. ANOTHER: a girl enclosed in a pen: inscribed JE VIS EN ESPERANCE: mount incomplete.

H. 1·1 in.

II. 229. ANOTHER: a punchinello in ermine robes: metal mount and carnelian seal engraved with a classical head to right.

H. 1·2 in.

II. 230. TOBACCO-STOPPER: shank in form of a bust of a woman wearing a mask.

H. 2·3 in.

II. 231–243. Chinese Porcelain painted at Chelsea.

'It is believed that plain porcelain was imported from China to be decorated at Chelsea and this may have given rise to the popular notion that China clay was surreptitiously procured from China for use at this manufactory[1].' From the styles of painting of the following pieces it is clear that Chinese porcelain was decorated at Chelsea till quite a late period.

II. 231. COFFEE-CUP AND SAUCER: painted in colours with floral sprays and insects: brown edges.

Chinese mark of the period Yung-ching (1723–35).

H. of cup 2·3 in. D. of saucer 4·3 in.

II. 232. SAUCER DISH: painted in colours with floral sprays and insects: gilt edges.

D. 8·6 in.

II. 233. TEACUP AND SAUCER: no handle: painted with Watteau figures in landscapes: gilt edges.

H. of cup 1·6 in. D. of saucer 4·7 in.

II. 234. COFFEE-CUP: with similar decoration: gilt border inside.

H. 2·5 in.

II. 235. TEACUP AND SAUCER: no handle: painted in colours with exotic birds in landscapes: gilt borders.

H. of cup 1·5 in. D. of saucer 4·8 in.

II. 236. ANOTHER: with figures in landscapes pencilled in black and washed over with green.

H. of cup 1·5 in. D. of saucer 4·8 in.

II. 237. COFFEE-CUP similarly decorated.

H. 2·3 in.

II. 238. TEACUP AND SAUCER: no handle: painted in colours with landscapes and scenes from the Adventures of Harlequin and Columbine: gilt edges.

H. of cup 1·6 in. D. of saucer 4·7 in.

II. 239. COFFEE-CUP AND SAUCER: similarly decorated.

H. of cup 2·5 in. D. of saucer 4·7 in.

II. 240. COFFEE-CUP, similarly decorated.

H. 2·6 in. D. (with handle) 3·2 in.

II. 241. TEAPOT-STAND, similarly decorated.

D. 5 in.

[1] *Cat. M.P.G.*, p. 183.

II. 242. TEA-JAR and cover, similarly decorated.

H. 5·2 in. D. 2·9 in.

II. 243. SAUCER, transfer-printed in black with a pastoral subject washed over with green enamel: gilt edges.

Chinese mark of the period Yung-ching (1723–35).

D. 4·3 in.

This decoration closely resembles the black pencilled ornament washed over with green which was used at Chelsea: cf. II. 69 and 236; but it is by no means certain that transfer-printing was ever done at the Chelsea works. The following note by C. T. Gatty[1] on the subject is interesting, though too vague to be decisive:—'There is an advertisement in the *Liverpool Advertiser* for 11th February, 1757, of an 8vo pamphlet which is proposed for printing, entitled *Secrets in Art and Nature*, by Thomas Lawrenson, engraver, and published by R. Williamson of Liverpool. In this advertisement, chapter 4 is said to contain, "The new and curious art of printing or rather reprinting from copper-plate prints, upon porclane, enamel, and earthenware, as lately practised at Chelsea, Birmingham, &c." I have not been able to hear of a copy of this pamphlet, and possibly it was never issued.'

On the other hand it is known that transfer-printing was practised at the York House Works, Battersea, as early as 1753, on enamels as well as porcelain, and it is probable that Thomas Lawrenson confused these works with those at Chelsea. See pp. 5 and 27.

II. 244. SAUCER, octagonal, with circular panel transfer-printed in black with landscape and figures washed over with colours.

Mark, a raised anchor on an embossed oval shield.

Period II.

D. 5·3 in.

Chelsea porcelain printed at Battersea (?).

II. 300–316. Derby-Chelsea.

II. 300. STATUETTE of George III in porcelain biscuit, standing with left arm on a pillar on which are the royal insignia: lacework border on collar: square base, supported by a cruciform plinth with four lions and laurel festoons: pillar, base, &c. glazed and coloured *lapis lazuli* blue veined with gold.

Mark. a combined anchor and D in gold.

Plate 20.

H. 14 in.

This statuette is after Zoffany's picture which was painted in 1770; a large mezzotint by Earlom was published in the same year, see Haslem, p. 248.

The piece is mentioned in a catalogue of the 'Principal Additions' made to the stock of the Bedford Street warehouse in the year 1773 or 1774:—

'1 Their present majesties the King and Queen, and royal family, in 3 grouped pieces in biscuit—the center piece represents the King in a Vandyke dress . . . —.' Bemrose, p. 54.

The remainder of the set to which this piece belongs was in the possession of Lord Carrington.

[1] *Transactions of the Historic Society of Lancashire and Cheshire*, vol. xxxiii, p. 130.

II. 301. STATUETTE of Catherine Macaulcy, English writer (b. 1733, d. 1791): porcelain biscuit: standing with right arm on a pile of books on a pillar, inscribed *Government a Power Delegated for the Happiness of Mankind, Conducted by Wisdom Justice and Mercy*: octagonal base, which with pillar, &c. is decorated in blue and gold like the last piece.

H. 12·9 in.

See Nightingale, p. 55, extracts from the sale catalogue of Chelsea porcelain, May 5, 1779: 'A figure of Mrs. Macauley, in biscuit, 14*s*., *Lord Dudley*.'

II. 302. PAIR OF STATUETTES, seated, man reading aloud, and lady doing work: scroll-edged bases: sparingly painted in colours with gilding: delicate lacework on the costumes.

Plate 17.

H. 6·6 in.

The first mention of lacework in the catalogues occurs in a list of the 'Last Year's Produce (being the first public sale) of the Chelsea and Derby Manufactories,' April 17, 1771:—lot 60—'A pair of sitting figures, a gentleman reading, and a lady knitting, most curiously ornamented with lace'; see Nightingale, p. 19.

II. 303. STATUETTE of a man on rustic seat teaching a pug-dog to beg: rustic base: sparingly painted in colours and gilding.

About 1770.

H. 5·5 in.

After a Meissen model.

II. 304. STATUETTE of man singing: right hand on hip, roll of music in left: rustic base: painted in colours with slight gilding.

About 1770. *Plate* 17.

H. 7·1 in.

II. 305. PERFUME-VASE, with pierced cover, bell-shaped: on a square pedestal: by the side is a semi-nude figure of a girl with snake in right hand and a cake (?) in left: flowers and foliage in relief at back: rockwork base with shells: painted in colours with slight gilding, a washy green being prominent on the base.

H. 9·4 in.

In the V. and A. Museum there are several pieces with figures modelled by the same hand (Schreiber Coll., 410, 412 and 413), and among them a pair of similar vases with figures described as Cupid and Psyche. The attributes, however, of the present figure are those of Hygiëa rather than of Psyche.

II. 306. VASE and cover: oviform body: two double scroll handles: turquoise-coloured ground covered with raised network of stems, and applied clusters of flowers and buds in white: slight gilding.

Plate 18.

H. 9·1 in. D. (with handles) 7·6 in.

II. 307. PAIR OF VASES of the same set: similar shape but with more flaring mouth, no cover and two hook handles.

One is marked with the combined anchor and D in gold (*pl.* 38, *fig.* 21).

Plate 18.

H. 8 in.

See Burton, plate 7.

II. 308. PAIR OF VASES with covers: globular body, flattened on shoulders: small foot: short neck: turquoise-coloured ground with gilt relief ornament consisting of stiff foliage on neck, oak and acorn wreaths on shoulders, and leaf festoons on sides depending from two grotesque masks and two rosettes.

H. 9·8 in. D. 7·9 in.

II. 309. EWER with oviform body, slender neck with crinkled mouth: curved handle with mask at base: spreading foot on a square base: moulded leafage on shoulder and foot: ground of gilt vertical lines with two oval panels reserved and painted in colours with a female figure labelled VIRTUE, and a landscape: other decoration in gold.

Mark, an anchor in gold, and two incised workmen's marks indistinct.

Plate 19.

H. 11·2 in. D. 4·2 in.

See Burton, fig. 16.

II. 310. PAIR OF VASES with covers: straight sides: curved shoulders with pierced ornament: two moulded handles: spreading foot and square base: ground of gilt vertical lines with reserved oval medallions painted in *grisaille* on a red ground ((1)Minerva and a poet, (2) Diana and a Roman), and surrounded by floral wreaths in colours: other ornament, raised acanthus-leaves on foot, edged with puce, and gilt borders.

Mark, incised ? N 4.

Fig. 58 (p. 74).

H. 7·5 in. D. (with handles) 4·9 in.

See Burton, figs. 15 and 17.

II. 311. TEACUP AND SAUCER, without handle: painted in colours with bouquets of flowers in a gold-striped ground: in centre of saucer, a vase in colours on a pounced gold ground, and on the back floral sprays.

Mark, the combined anchor and D in gold (*pl.* 38, *fig.* 21).

H. of cup 1·8 in. D. of saucer 5·1 in.

From a service made for the Duchess of Devonshire as a wedding present to Mrs. Gisborne. Mary Babington married Th. Gisborne in 1784.

II. 312. TEACUP AND SAUCER with shallow flutings: no handle: painted in colours with gilding: floral sprays in panels reserved on a claret ground.

Mark, the combined anchor and D in red.

Plate 19.

H. of cup 1·5 in. D. of saucer 5.2 in.

See Burton, fig. 19.

II. 313. TEACUP AND SAUCER, without handle: painted with detached flowers in colours and husk festoons in black picked out with gold: gilt border.

Same mark in gold.

Fig. 50.

H. of cup 1·7 in. D. of saucer 5 in.
Cf. V. 85.

II. 314. TEACUP AND SAUCER, without handle: moulded scale or pine-cone ornament and a border of foliated scrollwork in green over a pink band: gilt edges.

Mark in gold, an anchor under a jewelled crown (*pl.* 38, *fig.* 22).

Fig. 51.

H. of cup 1·9 in. D. of saucer 5 in.
See Burton, fig. 18.

FIG. 50. (II. 313.)

FIG. 52. (III. 17.)

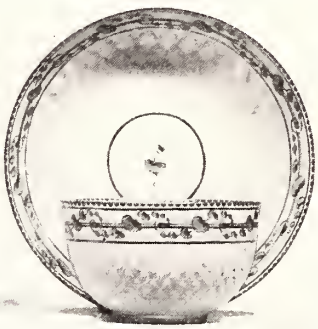

FIG. 51. (II. 314.)

II. 315. TEACUP AND SAUCER: lower part moulded with shallow gadroons: painted in colours with gilding: floral wreaths and husk festoons between bands of Derby *gros bleu* with gilt scrollwork: blue and gold borders.

Marks, the combined anchor and D in gold, and the jewelled crown and D in puce (*pl.* 38, *fig.* 23).

Plate 19.

H. of cup 2 in. D. of saucer 5·1 in.
Cf. pattern 11 in the Derby pattern-book, figured by Haslem, plate iv.
See Burton, fig. 20.

II. 316. TANKARD: painted in colours with gilding: vertical panels with trellis pattern reserved in white on a *gros bleu* ground with gilding, alternating with Japanese designs, dragon, birds, &c. in colours on white ground: running floral border in white and gold in blue ground round the base.

H. 6 in. D. (with handle) 5·8 in.

DERBY

NOTHING definite is known of the manufacture of porcelain at Derby before the year 1756, though there is good reason to suppose that it was already in existence when William Duesbury came to live there in that year. Tradition places the beginning of the venture about 1750, and the scanty notices in late eighteenth-century literature[1], as well as the few scraps of contemporary evidence that have survived, tend to confirm the popular opinion. 'Darby figars' are among the objects enamelled by Duesbury at his London establishment in 1751[2], and, to judge from the cost, the labour expended on them was as much as, if not more than, that given to 'Bogh' and 'Chellsea' productions. It is, indeed, possible that these figures were of earthenware and not porcelain, but on the other hand figures seem to have been a specialty of the Derby works from the first. As early as December, 1756, a sale was held in London 'by order of the Proprietors of the Derby Porcelain Manufactory' of 'A Curious Collection of fine Figures, Jars, Sauceboats, Services for Deserts and a great variety of other useful and ornamental Porcelain, after the finest Dresden models,' and in May, 1757, a similar sale notice informs us that 'the Quality and Gentry' in London 'admired at the great Perfection the Derby Figures in particular, are arrived to, that many good Judges could not distinguish them from the real Dresden[3].' Making all allowance for the exaggeration of an advertisement, it is difficult to imagine that such a considerable position had been attained by a factory of less than a year's standing, working on entirely new materials. Where then was the nursery of Derby porcelain?

Two solutions to the problem have been suggested. An extensive pot-works had been for some time[4] established on the Cockpit Hill. There is little doubt that porcelain was made there at one time, for at the sale of the works in 1780 the advertisements speak of a 'large quantity of earthen and china ware from the Pot works on Cock-pit Hill, in Derby, being the stock-in-trade of Messrs. John and Christopher Heath, of Derby, Bankrupts[5].' John Heath was partner with Duesbury in the Derby Porcelain works after 1756, and it is just possible that the manufacture of porcelain may have originated in experiments at the Cockpit Hill pottery, and, when sufficiently mature, may have been removed to a separate factory under the guidance of William Duesbury while the making of common kinds of domestic china may have been resumed at the Cockpit Hill before its close. The

[1] See Jewitt, vol. ii, p. 62.
[2] See Bemrose, *Bow, Chelsea and Derby Porcelain*, p. 10.
[3] See Nightingale, p. lxix.
[4] *Cat. Engl. Pot.*, p. 274.
[5] Jewitt, vol. ii, p. 59. Fragments of porcelain together with earthenware, kiln supports, &c., have been found in large quantities close to the site of the factory: the find has been examined by Mr. W. Bemrose.

other solution suggested connects the early essays with Andrew Planché, son of a French refugee. The tradition among the Derby workmen [1] was that about 1745 a foreigner in poor circumstances was at work at Derby making small figures of animals, &c., and firing them at a neighbouring kiln, and that Duesbury engaged this man and with his assistance began the manufacture of porcelain on an extended scale. Supposing that this foreigner can be identified with Andrew Planché, whose presence in Derby between the years 1751-6 is attested by the baptismal register [2], the workmen's tradition finds striking confirmation in a draft of an agreement dated January 1, 1756, between 'John Heath of Derby in the County of Derby, Gentleman, Andrew Planche of ye same Place, China Maker, and Wm. Duesberry of Longton in ye County of Stafford, Enamellor' for the making of English China and for 'buying and selling of all sorts of Wares belonging to ye Art of making China [3].' John Heath, a banker, was to supply the money, and as Duesbury was an enameller, it is clear that the practical knowledge in the business contemplated was to be supplied by Planché, who is proved by this document to have been a china-maker at Derby before the year 1756. There is no evidence that this agreement was ever signed, and from this time nothing further is heard of Planché in connexion with Derby porcelain. On the other hand, Duesbury and Heath were in partnership as late as 1770, when they bought the Chelsea works [4], and it is abundantly proved that William Duesbury established a porcelain works in Nottingham Road in 1756 on the premises which were made over to Heath on April 19 of the same year [5]. This was the beginning of the famous Derby porcelain factory, and from this date it is possible to follow with more or less certainty the history of the works.

In 1758 the Works were enlarged and double the number of hands engaged. This sudden increase coincides with the supposed date of the closing of the Longton Hall factory [6], and it is likely that the two events were intimately connected, especially as there is a strong tradition in the Duesbury family that William Duesbury was at one time proprietor of china works at Longton. Possibly he bought the works on the failure of Littler and Co., and gradually removed the workmen and plant to Derby, just as he did in the case of Bow and Chelsea [7]. The firm was now styled 'the Derby China Company,' and an interesting light on its activity and capabilities is thrown by Jewitt's [8] account of the consignment of china sent to London in 1763 to be sold by auction. It includes a number of important figures, vases, jars, and other ornamental pieces besides a quantity of useful wares of all sorts. In the year 1770 Duesbury and Heath took over the famous Chelsea Factory and worked it in conjunction with that of Derby till 1784, when the whole plant and some of the workmen were transferred to Derby. In 1776 the entire stock-in-trade of the Bow works was also bought up. It might be supposed that after absorbing the principal porcelain factories in London [9] and the one in Staffordshire, the extent of Duesbury's works

[1] See Chaffers, p. 784.
[2] See Jewitt, vol. ii, p. 65.
[3] Ibid., p. 64.
[4] See p. 23.
[5] See Bemrose, p. 169.
[6] See p. 79.
[7] See pp. 2 and 23.
[8] Vol. ii, p. 68.
[9] Jewitt, vol. ii, p. 74, states that in addition to the Bow and Chelsea factories, Duesbury had bought up 'the pottery at Pedlar's Acre, at Lambeth, the rents of which he resigned in 1781.'

would have been very considerable, but from extracts quoted by Jewitt from contemporary writings it appears that the number of persons employed was a hundred men and boys in 1772, seventy in 1777, seventy-two in 1789, and seventy in 1791, whereas Craft states that between two and three hundred persons were at one time employed at Bow [1]. The catalogues, however, of London sales between 1771–85 [2] show that there was no lack of activity and enterprise [3]. In 1786 William Duesbury died. The son of a leather-seller at Cannock in Staffordshire, he was born in 1725, and was already working in London in 1742, where he eventually established a considerable trade as enameller. Returning to Staffordshire he appears to have resided at Longton in 1754 and 1755, where he was perhaps connected with the porcelain factory of Littler and Co. From 1756 to his death he was, as already seen, at Derby, where from the first he is clearly indicated as the guiding spirit in the China Factory. His partner, John Heath, seems to have withdrawn from the business sometime before 1770. Heath's name does not appear to be mentioned in connexion with the purchase of the Bow works in 1776, and, as Mr. Burton points out [4], had he still been partner in 1780, his bankruptcy would have affected the China factory as it did the Cockpit Hill works. So that for some time Duesbury must have been sole owner of the Derby factory, and perhaps the most important china manufacturer in the country. William Duesbury was succeeded by his son of the same name, who carried on the works till his death in 1796–7. He had taken Michael Kean, the miniature painter, into partnership in 1795, but Kean left the firm shortly afterwards [5], and a third William Duesbury took charge till 1810–11, when the works were leased to Robert Bloor. In 1828 Bloor's mind gave way, and the factory was worked by the manager, G. Thomason, till 1844. Thomas Clarke was proprietor from 1844 to 1848. In this year the works were closed, and the whole plant purchased by S. Boyle of Fenton ; in the course of a few years it was again sold and dispersed throughout the Potteries.

At the closing of the old factory, a small establishment was started in King Street by Locker, formerly Bloor's chief clerk, and some of the old Derby workmen. Locker was succeeded by Stevenson, Sharp and Co. : the firm was next Stevenson and Hancock, and finally was carried on by Samson Hancock alone : a special mark was used : see *plate* 38, *fig.* 29. In 1876 a new company was formed with large works on the Osmaston Road under the direction of Mr. Phillips, and is still continued under the style of the Royal Crown Derby Porcelain Company.

With regard to the ware itself, nothing is known of the productions of the early period. Apparently no mark was used, and it is likely that the survivors of the 'fine figures, jars, sauceboats, &c.' sold in 1756 and 1757 have been classed with the doubtful Bow, Chelsea, and Longton Hall examples. It is, however, safe to conjecture that the ware was an artificial porcelain, and like all the contemporary English porcelains

[1] See p. 18.

[2] See Nightingale.

[3] Duesbury opened a London warehouse in Bedford Street, Covent Garden, in 1773.

[4] Burton, p. 84.

[5] An earthenware factory had been opened in 1797 by Kean in connexion with the Derby factory, but it was not successful.

largely composed of glassy frit. It is probable that a change was made in the paste about the year 1764, after the arrival of R. Holdship, one of the proprietors of the Worcester factory, who bound himself to Duesbury and Heath for an indefinite time to teach them the secrets that he had learnt at Worcester [1], and to supply 'soapy rock' at current prices. He was, no doubt, interested in the soapstone mines in Cornwall from which the Worcester factory drew its supplies, and we may infer that soapstone was now introduced into the Derby body together with other possible modifications borrowed from the Worcester recipes. The effect of soapstone would be to strengthen the body, rendering it more opaque and imparting a faint greenish yellow tint to the mass. A further change was made about 1770 after the purchase of the Chelsea works. Bone-ash was introduced into the ware, and there are records in Duesbury's accounts of the despatch of bone-ash to Derby from Chelsea [2]. Unfortunately it is not possible to say whether the specimens with the Derby-Chelsea mark were made at Derby or Chelsea, so that no exact appreciation of the Derby body can be obtained from them. The earliest pieces of certain Derby make are those marked with a crowned D, dating apparently from the Derby-Chelsea period and probably not later than 1782. An examination of these examples gives the following characteristics: III. 19 is a well potted jug of thin transparent body with a soft lustrous satiny glaze which, though free from crazing, is easily scratched, and does not appear to be of any great depth: the tint of the ware is slightly greenish, and the same tone is imparted by it to transmitted light; the Rodney jug (III. 18) which may be dated 1782 has practically the same characteristics, but being thicker in the wall is less transparent; a third example (III. 20) a cup and saucer painted in under-glaze blue and gold is earlier and has a less pure glaze. Towards the end of the Duesbury period the body was, no doubt, modified in accordance with the composition of the Staffordshire bone porcelain [3]. During the Bloor period the body deteriorated, evidently owing to careless preparation, the ware became 'earthy' and opaque, and the glaze hard and incapable of absorbing the enamel colours and imparting to them that softness of tone which characterises the early English porcelains. The changes in the paste reacted on the biscuit porcelain. This ware, perhaps the most successful Derby production, was used only for ornamental pieces, and formed the material of many charming groups and statuettes. Sometimes it was employed in combination with glazed surfaces as in relief ornaments on vases or in such pieces as II. 300 and 301, where the figures are in biscuit, and the bases, supports, and accessories in glazed and coloured porcelain. In its ordinary form biscuit is merely unglazed porcelain and such no doubt was the earliest Derby biscuit. In the best period, however, a special composition was used which produced a soft creamy ware translucent in its thinner parts [4]. Biscuit figures are first mentioned in a sale catalogue

[1] See p. 86.

[2] Jewitt, vol. i, p. 182:—'Bone Ashes to Derby . . . £4 5*s.* 6*d.*,' extract from weekly account at Chelsea between the years 1770–73.

[3] See p. 146.

[4] The biscuit is sometimes covered with an almost imperceptible gloss or 'smear': this is produced by placing it near some volatile glazing substance in the kiln, a small quantity of which settles on the biscuit ware, giving it a slightly shiny surface: see III. 2 and 3.

in 1771, and as the best biscuit body contained bones, it is improbable that it was made before the introduction of bone-earth from Chelsea about this time. In other respects the composition has remained a secret, and attempts to rediscover it about 1840 resulted in the invention of the modern Parian body [1]. The old Derby biscuit died out during the Bloor period, and in its place appeared a mere unglazed porcelain of white and chalky nature. The reason given for this degeneration is a technical one; the old biscuit was a soft glassy material which was fired in the cooler part of the porcelain kiln: later on, a harder porcelain was made which required a higher temperature to fire it, and the soft biscuit body, being unable to stand the increased heat, was abandoned, and the secret of its manufacture forgotten. Perhaps the best ornamental productions of the Derby factory were those executed in the fine biscuit body, and first-class modellers were engaged for them. Of these the best known are Stephan who worked for Derby, if not all the time at Derby, between 1770 and about 1800: Spengler, a Swiss, engaged by Duesbury in 1790, who modelled from the designs of Bartolozzi and Angelica Kauffmann: and Coffee who worked for the Duesburys from about 1790 to about 1810.

Of the glazed Derby figures, always a specialty of the manufactory, something has already been said. Many of them are of great merit, the best being after Meissen models. The acquisition of the Bow and Chelsea moulds added largely to the variety of these pieces, as well as to the difficulty of identifying the productions of the three factories. A list of the moulds and models belonging to the Derby works at the death of the second William Duesbury in 1795–6 has fortunately been preserved [2], the numbers usually incised on the base of the statuettes refer to this list, and frequent reference is made to it in the descriptions. The names of the modellers sometimes occur, and it is interesting to see that of John Bacon, R.A., among them [3]: references to Spengler are fairly frequent. There is a general resemblance between the Derby and Chelsea figures, and in many cases it is very difficult to distinguish them. There are, however, points of difference in the finish and the painting at the two factories, e. g. a washy green colour is common on the base of Derby figures, the base itself is often very slight and simple as compared with the more elaborate scrollwork of Chelsea, and the applied flowers differ slightly in each case. Delicate lacework in the costumes was a Derby specialty [4]. Of the later modellers Edward and Samuel Keys are the best known; the former modelled the Dr. Syntax series and the latter the figures of Liston as Paul Pry and Madame Vestris in *Buy a Broom*.

The decoration of the Derby-Chelsea period has already been discussed. A glance at the catalogues and other published notices of Derby porcelain will show that all kinds of ware both useful and ornamental were produced during the

[1] The credit of the discovery of Parian at Copeland's works, Stoke-upon-Trent, has been variously claimed by Garrett a partner in the firm, Battam the art director, and Mountford an old Derby figure-maker in the service of the firm. See Burton, p. 180.

[2] Published by Haslem and Bemrose in their respective works.

[3] Bacon appears to have modelled for Bow and Chelsea and for Wedgwood as well: see pp. 6 and 26. Mr. Henry Duesbury in 1862 had an old memorandum of his grandfather's showing that William Duesbury paid £75 7*s*. 2*d*. for models to Bacon in 1769. See John Haslem, *The Old Derby China Factory*, p. 43.

[4] See pp. 61 and 62.

succeeding period, which may be said to have ended with the death of the second William Duesbury, and to have been the best period of Derby porcelain. The rococo style had given way to the neo-classical, and the severe outlines of the antique forms from this time onwards characterize the Derby vases. But purely ornamental wares seem to have been rarely made at Derby. The semi-useful objects such as flower-holders, baskets, scent-bottles, snuff-boxes, étuis, and table wares of every description figure largely in the auction lists. The Derby table services of the best period were mostly of a pleasing shape, elegantly decorated with flowers and conventional borders. A number of Derby patterns have been published by Haslem and will be found useful for purposes of comparison. Landscapes were freely used, at first with discrimination, afterwards without regard to proportion or appropriateness. Chelsea influences are not observed to any great extent, for although Duesbury took some of the Chelsea painters to Derby at the closing of the London works, it seems that the most important had already migrated to Worcester and elsewhere. The most notable Derby decoration was painted flowers, and the best known painters were Withers, who worked in the Chelsea style, and William Billingsley. The latter acquired a reputation by a new style of rose painting in which the colour was applied in broad washes and the lights taken out with a clean brush. Another school of Derby flower-painters was distinguished by a realistic treatment of their subjects, and of these William Pegg is perhaps the best known. A full account of the various Derby workmen is given by Haslem with particulars of their work, which should be of great value in classifying Derby porcelain. Of the colours used at Derby the most characteristic was a bright *gros bleu* that has been compared to *lapis lazuli*; it is applied over the glaze and seems to have almost entirely ousted the underglaze blue: they both appear, however, on pieces marked with the crowned D. The Derby blue was largely used in borders with gilt scrollwork of vine patterns painted over it: it occurs on the bases of two statuettes (II. 300 and 301) and on the vase (III. 16) covered with a peculiar reticulated gold pattern. Of the other colours, a good canary yellow and a claret colour, not so rich as that used at Chelsea (though no doubt borrowed from that source), are the most remarkable.

In common with other English ceramic wares, the Derby porcelain degenerated in the early period of the nineteenth century, particularly during the Bloor period. This is partly attributable to the mischievous practice of hastily decorating inferior goods or 'seconds' and selling them by auction, introduced by Bloor to enable him to pay off a debt of £5,000 which he had contracted in taking over the business. The redeeming feature of the early nineteenth-century decoration was the so-called Japan patterns. They differ from the 'Old Japan' patterns of Chelsea and Bow, being a very free adaptation of a later class of Imari porcelain of which examples may be seen in Cases 26–30 in the Asiatic Saloon. The colours used were bold and strong and the effect usually pleasing, if not very refined. II. 34–37 are good examples of one of these Japan patterns; but there were many varieties, and to judge from the quantity that has survived and the way in which they were imitated at other factories, their popularity must have been great.

Transfer-printing was one of the processes which Richard Holdship undertook to

teach at Derby in his agreement with Duesbury in 1764[1], but this mechanical form of decoration did not appeal to Duesbury, and Holdship had reason to complain that there was no work for his presses[2]. It seems, however, that the process was not abandoned without a fair trial, for in 1771 a bill was paid to John Lodge for engraving plates for the factory[2]. Under the circumstances it is probable that a certain amount of printed Derby porcelain is in existence, and awaits proper classification; at present this class seems to be represented by a mug in Mr. W. Bemrose's collection[3], printed in underglaze blue and marked with the word DERBY and an anchor, the supposed rebus of Holdship[4], and a sun.

With regard to the marks, the earliest is supposed to have been a D for Derby or Duesbury, but examples are practically unknown. During the Derby-Chelsea period (1770–84) the combined anchor and D seems to have been used at both places indifferently, though no doubt the anchor alone was still used occasionally at Chelsea. The jewelled crown was introduced during this period, and it is found over the Derby D and, more rarely, the Chelsea anchor. The well-known Crown-Derby mark—a crown and a D separated by two crossed staves between two groups of three dots—dates from about 1782: it appears in various colours and in gilding, the red mark usually occurring on the latest pieces and the blue or puce on the earliest. Other varieties of the mark occur, e. g. a combination of the letters D and K in place of the single D, during the Duesbury and Kean period; the name Bloor and a red printed mark, a crown and black-letter capital D, during the Bloor period. On figures, vases, and biscuit wares in general the mark is usually incised, and is frequently accompanied by various letters and signs, such as the letter N, the number of the model, the size of the piece (see *pl.* 38, *fig.* 27), a letter which may possibly be the initial of the modeller, and a workman's sign[5]. In the same way a pattern number was often added on the painted services, &c., and sometimes a number of a painter: Billingsley's number[6] is supposed to have been 7. See *pl.* 38, *figs.* 21–30.

Unless otherwise stated, the following pieces were given or bequeathed by Sir A. W. Franks.

III. 1-9. Porcelain Biscuit: plain white.

III. 1. STATUETTE of Lord Howe, English Admiral (b. 1725, d. 1799): standing on circular base supported by a trophy of arms.

Marks incised, the Crown-Derby mark and N. 384 (*pl.* 38, *fig.* 25).

Plate 20.

H. 11·3 in.

Modelled by Stephan, probably in 1794, the year of Lord Howe's victory over the French on the first of June.

No. 384 on the List of Derby moulds for the year 1795: see Bemrose, p. 75, and Burton, fig. 34.

[1] See p. 68. [2] See Jewitt, vol. ii, p. 89. [3] See Bemrose, p. 140.

[4] See p. 86. That this piece should be printed in blue under the glaze is interesting as bearing on the question of the first use of blue printing at Worcester, see p. 86.

[5] A triangle was used by Joseph Hill, the repairer, and a star by Isaac Farnsworth.

[6] See Haslem, p. 230.

III. 2. STATUETTE of a girl mourning over an empty birdcage: tree-stump and rustic base.

Marks incised, the Crown-Derby mark, N 363, the ? italic capital S and a star.

H. 7·6 in.

Modelled by J. Spengler: see Bemrose, p. 75. The star is probably the mark of Isaac Farnsworth, a workman: see Haslem, p. 150.

See Burton, figs. 31 and 33.

III. 3. STATUETTE of a man digging the bird's grave: companion to the last: both have a slight glaze or smear.

Similar mark (*pl.* 38, *fig.* 26).

H. 6·8 in.

The two statuettes form the pair called the 'Dead Bird.' The triangle was a mark used by Joseph Hill, one of the early 'ornamental repairers.'

III. 4. GROUP of the four seasons, represented by a draped girl with flowers, another with ears of corn and a sickle, a semi-nude youth with grapes and a goblet, and a semi-nude man with brazier, arranged round a tree in bloom on a rocky base.

Marks incised, N° 248 and a cursive capital B.

H. 10·4 in.

In the 1795 list of moulds No. 248 is 'A group of Antique Seasons': see Bemrose, p. 73. The mark B appears to have been placed on the biscuit wares to distinguish them from those intended for glazing, or from the glazed wares destined to be fired in the same kiln: see Haslem, p. 150.

III. 5. STATUETTE of Cupid sleeping on a bank of flowers.

H. 4·3 in. L. 6·4 in.

After Angelica Kauffmann: modelled by Spengler.

See Bemrose, p. 96.

III. 6. STATUETTE of Cupid, with a falcon on his right wrist, sitting by a flowering tree: rustic base.

Model number incised N° 213.

H. 4·4 in.

III. 7. STATUETTE, to match the last: by his side has been a dog, now lost.

Marks incised, the Crown-Derby mark, and N° 213.

H. 4·6 in.

Described in the 1795 list of moulds as 'Pair of small figures, Dog and Falcon.'

III. 8. BUST of 'The Zingara': quadrangular plinth glazed and gilt.

Beneath incised N 156 and *Zangra*.

Plate 20.

H. 10·6 in.

See Burton, fig. 32.

III. 9. STATUETTE of a young girl with basket of flowers on left arm: rustic base. Mark incised, *G. Cocker*.

H. 3·7 in.

George Cocker worked at Derby from the early years of the nineteenth century till 1817: he then went to Coalport and Worcester, returning to Derby in 1821 and remaining at the factory till 1825. He then set up in partnership with John Whitaker, sen., and made china figures in Friar Gate, Derby. He removed to London in 1840 and continued his business in Chenies Street, Tottenham Court Road. He afterwards worked for Minton and others: see Haslem, p. 159. His ware is dry and chalky, and inferior to the biscuit made by *the* Derby factory.

III. 10–38. Glazed Porcelain.

III. 10. TWO STATUETTES, of a set of three, illustrating the story of the 'Tithe-pig': the parson, and the farmer's wife with the baby: rustic scroll bases: painted in colours with slight gilding.

Figs. 53 and 54.

H. 6·8 in.

FIG. 54. (III. 10.)

FIG. 53. (III. 10.)

FIG. 55. (III. 11.)

III. 11. STATUETTE of a farmer with a sucking-pig: rustic base: painted in colours.

Fig. 55.

H. 6 in.

Though belonging to a different set this figure completes with III. 10 the 'Tithe-pig' group. The subject was illustrated in an engraving by R. Sayer and John Smith about 1783, from which, no doubt, the set of figures was modelled. The china set first occurs in sale catalogues in 1785: see Jewitt, vol. ii. p. 78.

III. 12. STATUETTE of Juno with a peacock by her side: she is draped and crowned and carries a sceptre: sparingly painted in colours with gilding.
Model number twice incised, 119.

H. 6·8 in.
See Bemrose, p. 71.

III. 13. PAIR OF STATUETTES: youth playing the flute, and girl with cymbal: rustic base: painted in colours with gilding.
Marks incised, No. 10, &c. (*pl.* 38, *fig.* 27).

H. 5·9 in.

FIG. 56. (III. 15.) FIG. 57. (III. 21.) FIG. 58. (II. 310.)

III. 14. STATUETTE of a potter *throwing* a vase on the wheel: three shaped vases on a stand beside him: scroll base: plain white.
About 1870.

H. 7·9 in. Given by Henry Willett, Esq., 1894.
Probably made at the King Street factory: see p. 67.

III. 15. PAIR OF VASES with covers: oviform bodies, slender neck and baluster stem, with moulded acanthus-leaves, and wreathed patterns: two twisted handles ending in masks on shoulders: outlined in red, brown and gilding.
Mark incised, the pattern number 30.
Fig. 56.

H. 8·3 in. D. (with handles) 4·8 in.

III. 16. VASE and cover: pear-shaped body with high neck: slender baluster stem with bell-shaped foot: two shaped handles with leafage at the ends: the upper part of body is spirally fluted and in the middle are two bearded masks in relief painted in colours: the ribs of the fluting are painted in *gros bleu*, and the lower part of the body has a *gros bleu* ground with network of gilding: gilt borders.

Fig. 59.

H. 12·7 in. D. (with handles) 5·7 in.

FIG. 59. (III. 16.)

III. 17. VASE of squat beaker shape: two scroll handles with leafage at the ends: painted in colours: two oval panels with seascapes which are described under the base as '*A Frigate close Haul'd, Hard Gale*,' and '*A Dutch fishing boat close in the wind, Hard Gale*': band of *gros bleu* on neck with running floral pattern in gilding: borders in blue and gilding.

Marks, the Crown-Derby mark in blue, No 77 and a star incised.

Fig. 52 (p. 64).

H. 4·3 in. D. (with handles) 5·4 in.

Probably painted by Zachariah Boreman, a Chelsea painter, who worked at Derby from 1783–94. The star appears to be the mark of Isaac Farnsworth, a workman; see III. 2.

III. 18. JUG with lip-spout moulded with a head of Lord Rodney: painted in colours with gilding: bouquets of flowers and cartouche inscribed *April the 12th, 1782*: blue bands with floral and vine scrolls in gilding on rim and base.

Mark in rose colour, a crowned D.

Plate 21.

H. 9·3 in. D. (with handle) 7·9 in.

Flowers probably painted by Withers. The inscribed date is that on which Rodney defeated the French fleet under De Grasse. See Haslem, p. 202, and Burton, fig. 30.

III. 19. JUG with globular body and ribbed cylindrical neck: painted in colours: bouquets and detached sprays of flowers: two bands of *gros bleu* with gilt floral ornament.

The same mark as the last, in puce.

H. 5·5 in. D. (with handle) 5·4 in.

III. 20. CHOCOLATE-CUP AND SAUCER: painted in blue under the glaze with festoons of flowers depending from four bosses and interlaced with vine tendrils in gold.

The same mark as on the preceding, in blue.

H. of cup 3 in. D. of saucer 6 in.
The blue has run in the saucer.

III. 21. CABARET, comprising an oval quatrefoil tray with two loop handles, a cylindrical teapot, sugar-basin with cover, cream-jug, and cup and saucer: canary yellow ground and two borders with blue chevron pattern intertwined with running floral pattern in gold: gilt edges.

Mark in lilac, the Crown-Derby mark, and pattern number 125.
Fig. 57.

L. of tray 15 in. H. of teapot 3 in.
Presented by Queen Charlotte to one of her maids of honour.
The pattern is figured in Haslem, plate viii.

III. 22. CHOCOLATE-CUP AND SAUCER, cylindrical: painted in colours with festoons and running scrolls: bands of deep blue with gilt ornament of wreaths and festoons.

Mark in lilac, the Crown-Derby mark and pattern number 178.
Plate 22.

H. of cup 3·3 in. D. of saucer 7 in.

III. 23. CUP AND SAUCER: painted in colours with gilding: two landscapes in panels: a band of salmon pink with gilt vandyked border interrupted by a pattern of intersecting ovals: below, the ground is covered with gilt rays.

Mark in rose colour, the Crown-Derby mark, pattern number 118 and number 8 (*pl.* 38, *fig.* 28).
Plate 22.

H. of cup 2·7 in. D. of saucer 5·5 in.
8 is said to have been the number of William Longdon: see Haslem, p. 230.

III. 24. COFFEE-CUP, cylindrical: painted in colours with gilding: band of honeysuckle on the upper part.

Marks in red, the Crown-Derby mark, pattern number 45 and name *Coombs Bristol.*

H. 2·5 in. D. (with handle) 3·5 in.
Coombs was a china-mender at Bristol from about 1780 to 1805: see Owen, *Two Centuries of Ceramic Art at Bristol*, p. 239.

III. 25. CUP AND SAUCER: decorated with gilding and bands of green: anthemion border, and arched pattern with stiff flowers below.

Mark in purple, a crown and D separated by crossed swords between six dots and the initials S H (*pl.* 38, *fig.* 29).

H. of cup 2·7 in. D. of saucer 5·7 in.
Bought at the King Street factory in 1870: see p. 67.

III. 26. BUCKET with hoops painted in thin blue and gilding.
Same mark in blue.

H. 2·6 in.
Obtained with the last.

III. 27. PLATE with ogee edges: painted in colours with gilding: detached sprays of flowers with wreathed blue and gold circle in centre: wavy band of *gros bleu* with vine scroll in gold on rim.
Marks, the crowned D in blue, and the letter N incised.

D. 8·3 in.

III. 28. PLATE with moulded rim: painted in colours with gilding: detached sprays of roses in the centre and in six panels reserved on a deep *gros bleu* ground on the rim.
Mark, the crowned D in blue.

D. 9·3 in.

III. 29. PLATE with moulded edges: painted in colours with gilding: bouquet of flowers in the middle, and oblique panels on rim alternately deep green and white with floral sprays.
Marks in gold, the Crown-Derby mark and legend *John Trotter, Esq., Durham Park.*

D. 9·9 in.
Glaze crazed all over.

III. 30. PLATE: painted in colours with gilding: oval panel in middle with shield of arms of Bayly of Bristol: rich border on rim, narrow stripes alternately decorated with flowers on a pounced gold ground, and with running leaf and berry pattern in gold between blue lines.
The Crown-Derby mark in crimson.

D. 9 in.

III. 31. PLATE with wavy edge: painted in colours with gilding: panel with boy Bacchus in clouds: border with gold anthemion pattern on *gros bleu* ground and six reserved quatrefoil panels with flowers.
The Crown-Derby mark in crimson.
Plate 22.

D. 9·1 in.

III. 32. PLATE: painted in colours with view of Stirling Castle: heavy arabesque border in gold on rim.
Marks, the Crown-Derby mark in red, pattern number 71, and legend *Stirling Castle.*

D. 8·8 in.

III. 33. PLATE with broad band of floral scrolls in gold on a rose-coloured ground, and narrow border of running floral pattern in gold on *gros bleu* ground: in the middle a shield outlined in flowers and inscribed in Persian 'Honour to God. The Sultan Fath Ali Shâh Kâjâr. Year 1234' (=A.D. 1818–19).

Mark in red, a crown within a ring inscribed BLOOR DERBY (*pl.* 38, *fig.* 30).

D. 9·8 in.

Part of a service made for the Persian Ambassador: see Haslem, p. 204.

III. 34. TWO PLATES: painted in blue, red, green and gold with Japan pattern freely adapted from eighteenth-century Imari porcelain.

The Crown-Derby mark in red. About 1800.

Plate 23.

D. 10 in. Given by Niel Lyte Wilkinson, Esq., 1902.

III. 35. DISH, oval: of the same service.

L. 14·6 in. B. 11·1 in. Given by the same.

III. 36. PLATE: painted in blue, red, green and gold with Japan pattern, with conventionalised dragon.

About 1800.

D. 8·6 in. Given by the same.

III. 37. SHAPED DISH on four feet: from the same service.

Plate 23.

H. 3·6 in. L. 10·2 in. Given by the same.

III. 38. SCENT-FLASK, in form of a vase: painted in colours with gilding: *gros bleu* and pink grounds: two oval panels reserved, with fruit and birds.

H. 2·4 in.

LONGTON HALL

THE first recorded attempt to make porcelain in Staffordshire is that of William Littler, who, according to Ward [1], 'commenced business about the year 1745, when he attained his majority,' at Brownhills, near Tunstall, 'and a few years afterwards removed the seat of his manufacture to Longton Hall.'

Littler was a successful maker of salt-glazed stoneware, and no doubt his experiments in porcelain bodies were carried on for some years in a part of his salt-glaze works. The first definite indication of progress in this venture is an advertisement in *Aris's Birmingham Gazette* of July 27, 1752, 'to acquaint the Public, *That there is now made by* WILLIAM LITTLER & CO., *at Longton-Hall near Newcastle, Staffordshire*, A large Quantity, and great Variety, of very good and fine ornamental PORCELAIN or CHINA WARE, in the most fashionable and genteel Taste. Where all persons may be fitted with the same at reasonable Rates, either Wholesale or Retale.'

Nothing further is heard of the manufacture for five years, but by this time sufficient progress had been made to justify a sale in London, for in April, 1757, the *Public Advertiser* proclaimed that 'A Quantity of new and curious Porcelain or China, both useful and ornamental, of the LONGTON-HALL Manufactory, which has never been exposed to public view' would be sold by Mr. Ford in the Haymarket. The stock is further described as 'consisting of Tureens, Covers and Dishes, large Cups and Covers, Jars and Beakers, with beautiful Sprigs of Flowers, open-work'd Fruit Baskets and Plates, Variety of Services for Deserts, Tea and Coffee Equipages, Sauce Boats, leaf Basons and Plates, Melons, Colliflowers, elegant Epargnes, and other ornamental and useful Porcelain, both white and enamell'd.'

Later in the same year a similar advertisement appeared in *Aris's Birmingham Gazette*: it was signed by William Littler, and in 1758 the firm again advertised itself as William Littler & Co.

From this time all mention of the factory ceases, and it has been thought probable that, like the larger works of Chelsea and Bow, it was bought up by W. Duesbury and absorbed in the Derby factory. Duesbury resided at Longton in 1755, and he is traditionally supposed to have been at some time proprietor of the Longton Works [2].

Thanks to the descriptions given in the sale notices, a considerable amount of Longton Hall porcelain has been identified, and from this a fair estimate of the ware can be formed. The paste is of the early Chelsea type, a glassy composition [3].

[1] J. Ward, *History of the Borough of Stoke-upon-Trent*, p. 50.

[2] See p. 66.

[3] Prof. Church states, as a result of analysis, that it is devoid of bone-ash.

but varying greatly in translucency; it has, however, a cold glittering glaze, and is wanting entirely in the rich creamy tone of the metropolitan wares. There is, too, an unfinished appearance about the ware indicating immature methods; the surface is uneven, sometimes almost undulating, the bases are lumpy underneath, and specks, fire cracks or distortions can be found on the majority of pieces. The shapes are crude and ill-proportioned: on the ornamental wares the rococo mouldings of the contemporary Chelsea and Bow wares are clumsily copied: on the table wares a moulded pattern of overlapping leaves is of frequent occurrence. The painted ornament has certain distinctive features: a peculiar flower painting not unlike that on Chelsea porcelain but inferior in quality, with certain characteristic flowers: a brilliant *gros bleu* ground colour, mottled and streaky in appearance, and rather lighter in tint than the Chelsea blue: a peculiar green, and a dull pink used to touch up relief ornaments: and gilding attached by size[1] and very liable to rub off, or in place of it, over the blue ground, arabesques and scrolls in a white enamel[2], which recall in a striking manner the white arabesques on Battersea enamels.

The Longton Hall marks consist of two crossed 'L's back to back with a string of dots between: other occasional marks occur, including the Chelsea anchor. See *pl.* 38, *figs.* 31 and 32.

Most of the available information about Longton Hall porcelain will be found in Nightingale's chapter on the factory.

Unless otherwise stated, the following pieces were given or bequeathed by Sir A. W. Franks.

IV. 1. VASE, with dome-shaped cover: oviform body with short stem and small straight neck: two rococo scroll handles with flowers and foliage in full relief at the ends: similar applied ornament on lid: painted in colours with gilding: Watteau subjects and exotic birds in quatrefoil panels reserved on a *gros bleu* ground.

Plate 24.

H. 12·7 in. D. (with handles) 7·6 in.
See Solon, fig. 24.

IV. 2. PAIR OF VASES of the same set: oviform body without stem: flaring mouth: similar decoration.

Plate 24.

H. 8·6 in. D. (with handle) 6·9 in.
See Burton, fig. 29.

[1] The proper method of fixing gilding by fire does not seem to have been understood in Staffordshire till 1765.

[2] Similar white enamelled ornament on a deep blue ground appears on the finer specimens of Littler's salt-glaze.

IV. 3. PAIR OF VASES, with covers and handles similar to those of IV. 1 : oviform body and short neck : painted in colours with gilding : scroll-edged panels—with (1) fishing-scene on a river, and (2) Minerva by a temple, and on the opposite sides exotic birds—reserved on a *gros bleu* ground.

H. 11 in. D. (with handles) 7·9 in.
See Solon, figs. 23 and 25.

IV. 4. VASE with oviform body, slender stem and spreading foot : short straight neck : dome-shaped lid with pigeon in full relief on top : decorated with two masks, applied flowers, a frill of shells on stem, and pierced ornament on neck and cover : painted in colours : insects on the body.

H. 12·5 in. D. 7·3 in.
Probably of Longton Hall make : cf. II. 25.

IV. 5. ANOTHER, similar, but with many of the flowers edged with dark mottled blue.

IV. 6. GROUP : David killing the lion : rococo scroll base with flowers and foliage in full relief : painted in colours.
Plate 25.

H. 5·8 in.
See Bemrose, pl. 19.

IV. 7. ANOTHER : two Cupids with a goat which they are feeding with flowers : similar base : painted in colours with gilding.
Plate 25.

H. 5·1 in.
See Burton, pl. 10.

IV. 8. TOILET-POT, cylindrical : painted in colours with gilding : birds and insects in two quatrefoil panels reserved in a *gros bleu* ground : cover wanting.
Mark in blue, ? the letter j (*pl.* 38, *fig.* 32).

H. 1·9 in.

IV. 9. ETUI, oblong, with two sides flat and two moulded, and one end tapering to a point : painted in colours with exotic birds in panels reserved in a *gros bleu* ground : unfinished.

L. 3·4 in.

IV. 10. COVERED DISH with two leaf-shaped ears : of six-foil shape moulded with radiating pattern of overlapping leaves alternately *gros bleu* and white : painted in colours with bouquets of flowers on the white ground and scrollwork in white enamel on the blue : knob in form of a crab apple.
Mark in blue, two crossed ' L 's back to back with four dots (*pl.* 38, *fig.* 31).
Plate 25.

H. 5·5 in. D. (with handles) 8·4 in.
See Burton, pl. 10.

IV. 11. SWEETMEAT-TRAY formed of three shells joined to rockwork on which is a dolphin erect: resting on three shells: painted in colours with gilding: bouquets of flowers in the trays.

L. 8·6 in.
Probably of Longton Hall make.

IV. 12. DESSERT-DISH, in form of a vine leaf with stalk handle: painted in blue with a sketchy landscape in a quatrefoil panel reserved in a *gros bleu* ground: raised floral ornament and gilt designs on the sides.

Mark in blue as on IV. 10, but with three dots.

L. 9·3 in. B. 8·1 in.

FIG. 60. (IV. 13.)

IV. 13. PAIR OF PLATES: rim moulded with leaf patterns and wavy edges: painted in colours with gilding: sprays of flowers in middle: gilt border of palmettes on sides: scroll-edged panels in white enamel with gilt ornament on a *gros bleu* ground.

Mark in blue as on IV. 12.
Fig. 60.

D. 9·8 in.
See Burton, fig. 29.

WORCESTER

THE Worcester porcelain factory was started in 1751 by a company in which Dr. John Wall and William Davis, apothecary, appear to have been the leading spirits. These two men are credited in the partnership deeds [1] with the invention of a porcelain body, and mention is also made of two workmen, Richard Podmore and John Lyes, as participators in the secret. The exact part played by these individuals in maturing the invention is still disputed, and recent writers have inclined to the theory that the composition of the early Worcester porcelain was not, as has been generally stated, the result of Dr. Wall's ingenious experiments, but an importation from some English or French factory, and that Davis [2] or the two workmen were the real arcanists while Dr. Wall assisted in testing the recipes and in floating the company. Be that as it may, the works were established at Warmstry House, on the left bank of the Severn, close to St. Andrew's Church, and named the 'Worcester Tonquin manufacture.' The first public sale of the new wares was held at Worcester in 1752, and four years later a London warehouse was opened in 1756 in Aldersgate Street. Dr. Wall died in 1776, and in 1783 the factory was sold to Thomas Flight, a London agent, who bought the business for his sons. The following changes of ownership ensued :—

1783–1793, Joseph and John Flight.
1793–1807, Flight and Barr.
1807–1813, Flight, Barr and Barr.
1813–1829, Barr, Flight and Barr.
1829–1840, Barr and Barr.

About the time when the works were sold to Flight, a potter named Robert Chamberlain left the Warmstry House and set up a business of his own. At first he decorated white porcelain sent down the Severn from Caughley, but in 1789 he started a new factory near the Cathedral, where the present works stand. These works were managed by the Chamberlain family till 1828, when John Lilly was admitted into partnership, and after fifty-one years of rivalry they were amalgamated with the Barrs' factory in a Joint Stock Company, Warmstry House being abandoned in favour of Chamberlain's premises. This arrangement lasted from 1840–7, and in the following year the business was in the hands of Walter Chamberlain and John Lilly : W. H. Kerr was admitted in 1850: from 1852–62 the firm was Kerr and Binns and since then it has been a Joint Stock Company.

The body of the first Worcester wares was of the type common to most of

[1] *The Partnership Deeds of the Original Porcelain Company founded by Doctor Wall at Worcester*, 1751, published by R. W. Binns, Worcester, 1883.

[2] Davis appears to have managed the practical business of the works till 1783.

the English porcelains; it was largely composed of a glassy frit combined with some refractory material; over this was a soft mellow plumbiferous glaze. A new departure was made by introducing Cornish steatite or soapstone as a refractory element; this material was in use at Bristol at least as early as 1750[1], and was probably employed at Worcester soon after the founding of the works. The soapstone body was harder and more opaque, and when coated with a correspondingly harder glaze, it produced a good imitation of the Chinese porcelain which the 'Worcester Tonquin manufacture' had adopted as its model. It is probable too that bone-ash was tentatively used from early times, but no further radical changes in the ware seem to have been made until the end of the century, when Barr engaged in a series of experiments resulting in a bone body of the modern English type, which has survived in a modified form till the present day. The old Worcester porcelain has, as a rule, a greenish tint which is specially noticeable by transmitted light; another distinguishing feature is the combination of body and glaze, the latter never crazing, though it has the peculiarity of usually stopping short of the junction of base and foot-rim underneath and leaving a narrow space more or less dry at that point. Between 1811 and 1816 a special body of glassy appearance was made at Chamberlain's works, but its use was confined to costly services; otherwise the composition of Chamberlain's porcelain seems to have been distinguished by no special features.

Turning to the decoration of the ware, the first productions seem to have been pure white with moulded ornament[2]. To this was added blue painting executed on the biscuit body before glazing, and special attention was paid to copying and adapting the designs of Chinese blue and white porcelain. Nowhere, indeed, were better imitations of Chinese eggshell cups and saucers made at this time. The bright-coloured Japanese 'Imari' porcelain was next copied, both the simpler Kakiyemon[3] designs and afterwards the later and more gorgeous 'brocaded' patterns. The character of the early Worcester decoration, however, was as a rule severely simple, so much so indeed that the London dealers, impressed by the excellence of the body and glaze, bought the ware in the white and enamelled it to their own taste. A large business of this kind was conducted by Giles[4] in the Haymarket, who even presumed to advertise himself in 1768 as the 'Proprietor of the Worcester Porcelain Warehouse.' These unsatisfactory conditions were met by the Worcester Company engaging 'the best Painters from Chelsea,' and from this time[5] the rich ground colours with reserve panels finely gilt and painted with exotic birds, flowers or Watteau subjects, so characteristic of the metropolitan factory, became the fashion at Worcester. The favourite Worcester ground colours were a dark blue[6], powdered on, and a similar

[1] See p. 110.

[2] As at Chelsea and Bow: early wares with moulded ornament and painted vignettes in under-glaze blue are common to Bow, Worcester and Lowestoft.

[3] See p. 4.

[4] See p. 18. Giles's mark is said to have been the letter G: see Binns, p. 93.

[5] An advertisement mentioning the engagement of the Chelsea painters appeared in 1768 in reply to Giles's assertion, but it is likely that some were engaged earlier, as the work at Chelsea had languished since the year 1763, see p. 23.

[6] Among other blues used at Worcester were an over-glaze *gros bleu* like that of Derby, and a very bright enamel blue for painting over the glaze: see V. 49 and 80.

colour diapered with a pattern resembling the scales of a salmon which is more rarely seen in pink: besides these a deep pea-green, a claret colour imitating that of Chelsea, and a canary yellow are most conspicuous. The gilding at this period was rich but tasteful, and often finely chased with a metal point in the Sèvres and Chelsea style. The gold was ground up with honey, mixed with some fluxing material, and fired; when finished, it had the soft rich appearance of old gold unalloyed. About 1780 the cheaper process of mercurial gilding came into use, resulting in a more brassy effect. Up to this time the patterns of the painting and gilding, though largely borrowed, were charming and effective, free alike from the florid exuberance of the rococo and the stiff formality of the neo-classical period that followed. Unfortunately the quality of the decoration was not sustained under the Flight and Barr management: the painting was careful and precise, but the freshness and spontaneity of style no less than the richness of the colours themselves were gradually lost, and one fails to detect the charm of the old wares in the mechanical finish of the later painting and the frigid outline of the borrowed antique shapes. In the early part of the nineteenth century the decadence became complete, and clumsy forms overloaded with colours and ostentatious gilding satisfied the degenerate taste of the day. Typical of this period are the expensive 'dress services' with heavy gadrooned edges made both at Warmstry House and Chamberlain's for their royal and noble patrons [1]. 'Japan patterns' (see p. 70) were used at Worcester as elsewhere, and some of Chamberlain's productions in this style are not unpleasing. Little is known of the Worcester painters of the best period. A few exceptionally fine vases with figure subjects and animals were painted by Donaldson and O'Neale about the year 1770, though it is by no means certain that these artists actually worked at Worcester. Another painter about the same time was C. C. Fogo, and the names of Dontil, Duvivier, Dyer, Mills, and Willman are mentioned [2] as possible representatives of the immigration from Chelsea. Billingsley was at Worcester from 1808–11, and Thomas Baxter was prominent there a few years later. Humphrey Chamberlain gained some reputation at his father's factory, but his work is more laborious than beautiful.

Transfer-printing was a speciality of the Worcester factory. It was a simple and rapid method of decoration that commended itself to the commercial instincts of the English manufacturers, and came into very general use in this country in the last quarter of the eighteenth century. The printed wares have, as a rule, a neat and inoffensive, if cheerless, appearance, but the process is seen to the best advantage on the Worcester porcelain printed between 1756 and 1775 with the beautiful line-engravings of Hancock and his school. We have seen above [3] that transfer-printing was already in use at Battersea and perhaps at Bow, and there can be little doubt that the secret was brought from the former factory to Worcester by Robert Hancock. This skilful engraver was a pupil of Ravenet, and his work on Worcester porcelain includes a number of portraits, figure subjects, and vignettes, several of which are

[1] See Binns, pp. 157, &c.

[2] *Id.* p. 88. Dyer may possibly be the outside enameller mentioned in connexion with Bow (p. 6).

[3] p. 5.

represented in the present collection. Among these are busts of Frederick the Great, George III, Queen Charlotte, the Marquis of Granby, and William Pitt, besides the well-known subjects—A tea-party on a Garden terrace, l'Amour (a design representing a gallant kissing a lady's hand), and several farm scenes in which milkmaids are the central figures. Among Hancock's pupils were Valentine Green, J. Ross, and T. Turner. He became eventually one of the proprietors of the factory, but on a dispute arising as to his share he was bought out and left Worcester in 1774. After his departure the printing languished. The Worcester prints were largely borrowed from the pictures of Watteau, Boucher, Le Rat, Gainsborough, &c., and the designs of Pillement, Fenn, and others [1]. The colours used over the glaze were black, lilac, and occasionally a reddish brown; brown edges or a thin black border [2] usually complete the early pieces. The transfers were sometimes delicately coloured and gilt. It is not quite clear when blue printing under the glaze came into use, but it is supposed to have originated at Worcester. The usual date assigned, about 1770 [3], would appear too late; indeed by following out a curious chain of evidence, which seems on the whole trustworthy, we are led to place it at least ten years earlier. A number of examples of black printed Worcester bear the signature R. H. in monogram accompanied by an anchor and the word *Worcester*, and although the designs are often by Hancock the signature is apparently not his, for he usually signed his work in full or in initials, not monogram; moreover on V. 19, a saucer with a bust of Frederick the Great, both signatures appear, (1) *R. Hancock fecit Worcester.* and (2) the monogram of R. H. with the anchor and word *Worcester*. It is almost certain that the latter is the monogram of Richard Holdship, one of the proprietors of the factory, the anchor being an obvious rebus on his name. Though a glover by trade, Holdship was actively concerned in the management of the factory, and it is likely that he took special charge of the printing department; perhaps he was instrumental in introducing the process. His younger brother, Josiah, was certainly concerned in some way with this department, otherwise he would scarcely have received the credit for the mugs printed with the King of Prussia's portrait and have been apostrophized in a poem in their honour [4]. Premising then that the anchor was Richard Holdship's rebus, and knowing that Richard Holdship left Worcester in 1760 and was shortly afterwards engaged by Duesbury at Derby to teach, among other things, the mystery of transfer-printing [5], it is not unreasonable to suppose that certain rare pieces bearing the mark of an anchor and the word DERBY were decorated by the man who used a similar anchor and the word *Worcester* when at Worcester. One of these pieces in Mr. W. Bemrose's collection is described by him as 'a small half-pint beaker, somewhat of the Worcester character, bell-shaped body, with fluted handle, printed in blue under glaze with Chinese figures, butterfly and landscape [6].'

[1] Many of them were produced in '*The Ladies' Amusement*,' and '*The Artist's Vade Mecum*,' published by Sayer, London, 1776.

[2] Replaced by gilding at a later date.

[3] This chronology is based on a strike of the blue-painters at Worcester about 1770, in opposition to the use of the printing-press for blue decoration: see Binns, 1st edn., p. 87.

[4] See Binns, p. 63.

[5] See p. 71.

[6] Bemrose, *op. cit.*, p. 140.

Transfer-printing as taught by Holdship at Derby was a failure, but for the present purpose it is interesting to note that Holdship apparently could print in blue under the glaze, although his connexion with the Worcester works ceased in 1760, and it is hardly likely that he learnt the process elsewhere.

In the Flight and Barr period printing was revived in a new form known as 'bat' printing, in which the medium of transfer was a thin slab or bat of soft glue instead of a sheet of paper used in the earlier process, and the impression was taken in oil instead of pigment, the colour being afterwards dusted on. In the new method 'stippled' designs after Cipriani, Angelica Kaufmann, and Bartolozzi replaced the old line engravings.

With regard to shapes, the first Worcester productions were almost entirely of a practical kind, such as tea, coffee, and table services. The teacups were at first unusually small but soon increased in size, otherwise the pieces were of the ordinary patterns of the day, excepting the embossed ware which showed some originality of form. There is, however, an unmistakable neatness of finish which distinguishes the most ordinary Worcester wares. Later too when ornamental pieces, vases, jars, beakers, &c., were made in some quantity, the simpler Chinese forms—oviform, bottle-shaped, square, hexagonal, &c.—were the rule, and only in exceptional cases can any sign of extravagant rococo influences be seen. The imitation of classical shapes followed in the Flight and Barr period with its inevitable coldness and formality. On the whole it may be said that Worcester porcelain of the best periods is rich but unpretentious, dignified, and neat.

That figures were made at Worcester can no longer be doubted [1], though probably they were neither numerous nor successful. Those that have survived would seem to have been classed as doubtful Bow or Chelsea [2]. I. 27 is a figure with the crescent mark, which is usually a sign of Worcester make, but in other respects it has the appearance of Bow workmanship.

The marks used on Worcester porcelain are very numerous, and, in the early periods at any rate, they are nearly always painted in blue under the glaze. Probably the earliest were the various signs used by individual workmen and known as workmen's marks: see *pl.* 39, *figs.* 46–53. The first factory marks were the crescent in outline or filled in (*pl.* 38, *figs.* 35 and 36) and the letter W in cursive or Roman capitals, both occasionally found in red or gold. Next to these come the fretted square borrowed from Chinese porcelain (*pl.* 38, *fig.* 39), travesties of Chinese date marks (*pl.* 39, *figs.* 41 and 42), and disguised letters or numerals simulating oriental script.

[1] In *Passages from the Diaries of Mrs. Philip Lybbe Powys*, the author, writing in 1771, describes a visit to the Worcester factory and gives among other circumstantial details the following account 'and in this room they make the China ornamental figures; these are done in moulds, separate moulds for the limbs, and stuck on as above' (i.e. by luting). Nightingale quotes, from the *Public Advertiser* of December, 1769, a sale notice including 'A large and elegant Assortment of the Worcester Porcelaine, consisting of a great Variety of Table, Dessert and Tea Services, rich sets of Jars and Beakers, Figures, Bowls, Basons, and other Articles.'

[2] The Dyson-Perrins collection of Worcester porcelain at Great Malvern includes several figures with Worcester marks which are apparently of Worcester make.

The early blue-printed wares were marked with a cursive W or a crescent sometimes enclosing a Roman capital: later blue-printed ware was marked with a Roman capital W. Pieces printed in black and other over-glaze colours are rarely marked except with the signatures of Hancock and Holdship annexed to the design. The cursive W was probably not used after 1783, and the crescent was discarded after 1793[1]. A capital B for Barr was often scratched in the paste between 1793 and 1803 probably to indicate one of Barr's improvements. Otherwise the marks after 1783 consisted of the style of the firm in full or in initials, pencilled or impressed, a crown being added after the royal visit to the works in 1788. It is, however, by no means uncommon to find the marks of other distinguished factories on Worcester of the best periods, by themselves or in addition to a Worcester mark: thus the Chelsea anchor, the cabled anchor of Bow, Frye's monogram[2], the Meissen crossed swords (usually with the numerals 9 or 91), Sèvres workmen's marks, a Tournay mark and others have been borrowed. Chamberlain's wares are usually inscribed with the name of the firm in full.

A third factory was started in 1800 by Thomas Grainger, nephew of Humphrey Chamberlain, in St. Martin's Street. About 1812 the firm was Grainger, Lee and Co.; in 1839 it became George Grainger and Co.; and in 1888 it was absorbed by the present Worcester Porcelain Company. The wares were marked with the name of the firm.

An exhaustive account of the Worcester factories is given by R. W. Binns in *A Century of Potting in the City of Worcester*, London, Bernard Quaritch, 1877.

Unless otherwise stated, the following pieces were given or bequeathed by Sir A. W. Franks.

V. 1-39. Printed Wares, in black, lilac and reddish brown over the glaze, and in blue under the glaze: belonging with very few exceptions to the period 1756-80.

V. 1. BEAKER with bulbous stem: printed in black: water scene with swans, and scattered birds.

H. 5·9 in.

V. 2. PAIR OF JARS with covers; oviform bodies and short narrow necks: flower knobs: printed in black with pastoral scenes and birds.

H. 8·2 in. D. 3·9 in.

V. 3. TEA-JAR and cover: oviform body: short neck and low foot: flowerknob: printed in black with 'the Rural Lovers,' and farm scene with man and milkmaids: vignettes on cover.

H. 5·9 in. D. 2·8 in.
'The Rural Lovers' is from an engraving by F. Vivares in 1760, after Gainsborough.
The second print is signed *Hancock fecit.*

[1] An exception to this is a piece in the Drane Collection at Cardiff marked F. B. B. (Flight, Barr and Barr) with a crescent added.

[2] See p. 7.

V. 4. JAR, oviform with short narrow neck : printed in lilac with ruins and birds.

H. 7·4 in. D. 3·8 in.

V. 5. PAIR OF JARS and covers, of similar shape : printed in blue with detached floral sprays and insects.

Mark, a crescent in outline in one case and filled-in in the other (*pl.* 38, *figs.* 35 and 36).

Plate 26.

H. 9 in. D. 3·7 in.

V. 6. TEA-JAR and cover : oviform body flattened at the shoulders : printed in black with (1) the Tea-party, (2) Maid watering flowers : birds on lid.

H. 4·6 in. D. 3 in.
Engraved by Hancock.

V. 7. TEAPOT : oviform body : flower knob : printed in lilac with (1) pastoral lovers, and (2) billing doves : birds on lid : borders of painted feather pattern.

H. 5·1 in. D. (with spout and handle) 6·9 in.

V. 8. SUGAR-BOWL and cover : printed in black with (1) Milkmaids in farmyard, (2) Haymakers' returning, (3) Pastoral lovers : on lid similar scene to the last.

H. 5 in. D. 4·5 in.
A late piece.
The Haymakers appear in the *Artist's Vade Mecum*, published by Robert Sayer in 1766, which contains a number of Hancock's engravings.

V. 9. CREAM-JUG : printed in black with (1) Milkmaids, (2) Cattle in field : gilt edges.

H. 3·2 in. D. (with spout and handle) 3 in.

V. 10. CREAM-JUG : printed in black outlines with Chinese figures washed over with colours : brown edges.

H. 2·9 in. D. (with spout and handle) 3·1 in.
Of uncertain origin, perhaps Bow ; printing and colouring very crude.

V. 11. SERVICE including globular teapot and stand, coffee-pot, tea-jar, cream-jug with cover, sugar-bowl, slop-basin, spoon-tray, eight teacups, six coffee-cups, twelve saucers and a plate : flower knobs : printed in lilac with views, coloured and gilt.

H. of coffee-pot 8 6 in. H. of teapot 6·3 in. D. of plate 7·2 in.

V. 12. TEACUP and saucer : no handle : printed in lilac with (1) the Tea-party, (2) a landscape with horsemen : feather border painted inside.

H. of cup 1·7 in. D. of saucer 4·8 in.

V. 13. TEACUP : printed in black with (1) the Tea-party, (2) Maid watering garden : swan inside : brown edges.

H. 1·6 in. D. 2·8 in.

V. 14. COFFEE-CUP: printed in dark reddish brown with (1) a fountain, and (2) Promenaders in a landscape.

H. 2·3 in. D. (with handle) 2·9 in.

V. 15. CUP, barrel-shaped: printed in black with (1) a garden terrace, (2) Gallant kissing a lady's hand, a maid in the background with finger to her lips.

H. 2·4 in. D. (with handle) 3·1 in.
Engraved by Hancock. The second design is called *L'Amour*.

V. 16. SAUCER: printed in black with the Tea-party, signed RH (in monogram) *Worcester*, with an anchor above.

D. 4·7 in.
The monogram is probably that of Richard Holdship (see p. 86).

V. 17. SAUCER: printed in black with the Milkmaids, signed *Hancock fecit*.

D. 4·6 in.

V. 18. SAUCER: printed in black with view of a mill.

D. 4·6 in.

V. 19. SAUCER: printed in black with bust of Frederick the Great to left: above floats a Cupid with a wreath, and before him is a figure of Fame: below is a trophy of arms: under the bust is a ribbon inscribed THE KING OF PRUSSIA with signature *R. Hancock fecit Worcester*; the monogram of Richard Holdship with anchor and the word *Worcester* is added (see *pl.* 38, *figs.* 33 and 34).
Fig. 61.

D. 6·8 in.

FIG. 61. (V. 19.)

V. 20. SAUCER, with six-foil rim: printed in black with a standing figure of Frederick the Great, after Pesne: battle scene in background, and above, two Cupids with palm and wreath: inscribed with Holdship's monogram and date 1757.

D. 6·9 in.
Engraved by Hancock.

V. 21. DISH, oblong, octagonal: printed in black with ruins including the monument of John Hough, Bishop of Worcester (1717–43): floral sprays on rim: edges turned up and gilt.

L. 14·9 in. B. 11·5 in.

V. 22. TRAY, oval with wavy edges: moulded with rosebud pattern in low relief, the tendrils forming a handle at each end: printed in black with *L'Amour* (cf. V. 15). *Fig.* 62.

L. 6·7 in.

V. 23. TRAY, circular with wavy edges, with similar raised pattern and stalk handle: printed in black with same subject.

D. (with handle) 6·1 in.

This raised pattern has been called the Earl's pattern, the story being that it was designed for the Earl of Coventry when he lost his sight in 1779; but the design is probably much earlier than that date.

V. 24. TWO PLATES with scalloped rim: printed in black with ruins: floral sprays on rim: gilt edges.

D. 8·2 in.

FIG. 63. (V. 28.)

FIG. 62. (V. 22.)

FIG. 64. (V. 30.)

V. 25. PLATE of similar form: printed in lilac: landscape with view of a temple and obelisk: floral sprays on rim: gilt edges.

D. 7·7 in.

V. 26. MUG, bag-shaped: printed in black with bust of Frederick the Great as on V. 19, a figure of Fame and military trophies with flags inscribed with Frederick's victories: legend KING OF PRUSSIA 1757, and monogram and mark of Richard Holdship (see V. 19).

H. 3·8 in. D. (with handle) 3·8 in.
Engraved by Hancock.

V. 27. MUG, cylindrical: printed in black: similar subject but with a Cupid holding a wreath, and the legends on the trophy slightly different.

H. 3·5 in. D. (with handle) 3·8 in.

V. 28. MUG, cylindrical: printed in lilac: half figure of Queen Charlotte to right, a Cupid with wreath hovering above, and figures of Minerva and Venus with Cupid at the sides.

Fig. 63.

H. 4·6 in. D. (with handle) 4·8 in.

Engraved by Hancock: probably to celebrate the coronation and marriage of George III and Queen Charlotte in 1761.

V. 29. TANKARD, cylindrical: printed in black: bust of William Pitt (1708–78) to left, between Minerva and Fame: above, a Cupid with a wreath.

H. 5·8 in. D. (with handle) 5·7 in.

Engraved by Hancock.

V. 30. ANOTHER: printed in black with bust of the Marquis of Granby (1721–70) to right, between Bellona and Fame: above, a Cupid with wreath.

Fig. 64.

H. 4·8 in. D. (with handle) 4·7 in.

Engraved by Hancock.

V. 31. MUG, bag-shaped: printed in black with a parrot on a vine, and insects: signature on the branch *R. Hancock fecit Worcester.*

H. 4·6 in. D. (with handle) 4·8 in.

V. 32. MUG with oviform body: printed in black with (1) Fortune-telling, (2) Ladies fishing.

H. 4·8 in. D. (with handle) 4·7 in.

The first design appears in the *Artist's Vade Mecum*, printed by Robert Sayer in 1766, much of which was engraved by Hancock.

V. 33. PUNCH-BOWL: printed in black outside and in, with hunting scenes and sporting trophies.

H. 4·5 in. D. 10·8 in.

V. 34. ANOTHER: printed in black and coloured: small landscapes and scrolls with Chinese figures.

H. 2·6 in. D. 6 in.

Designs after Pillement.

V. 35. ANOTHER: printed in black with sailors, a naval action, trophies and figure of Britannia, with legends *Marine Society* and *For the Service of our Country.*

H. 2·8 in. D. 6·1 in.

The Marine Society was founded in 1756 by Joseph Hanway, Fowler, Walker and Sir John Fielding.

V. 36. ANOTHER: printed in black with (1) Harvesters returning, (2) Milkmaid and gallant by a gate, (3) Milkmaids in farmyard outside, and swans inside: brown edges.

H. 2·9 in. D. 6 in.

Designs by Hancock. Holdship's monogram appears on the third (*pl.* 38, *fig.* 34).

V. 37. BOWL: printed in black with three Chinese scenes outside, and swans inside: Chinese formal border painted in black inside.

H. 2·4 in. D. 5 in.

V. 38. PLAQUE, rectangular: printed in red with bust to left and legend K. GEORGE y^e III^d: Cupid in a cartouche printed in gold on the back.

L. 3·9 in. Given by Henry Willett, Esq., 1891.
Engraved by Hancock. Cf. 1826 of the Schreiber collection in the V. and A. Museum, among the '15 impressions from plates in the possession of the Worcester Porcelain Works, where they were formerly used for the "jet enamel" printing on china.'
See Burton, fig. 43.

V. 39. COFFEE-CUP of Chinese porcelain: printed in black with (1) the Tea-party, (2) a garden scene: brown edges.

H. 2·4 in. D. (with handle) 3·4 in.
Engraved by Hancock, and transferred at Worcester or Battersea.

V. 40. PLAQUE recently printed in black with an impression from an old Worcester stipple-engraved plate used about 1790 in the 'bat-printing' process: subject, a classical combat between a horseman and foot-soldier.

L. 4 in. Given by William Burton, Esq., 1902.
See Burton, fig. 44.

V. 41-90. Painted in colours: the blue, unless otherwise described, is under the glaze.

V. 41. VASE and cover: oviform body with short narrow neck and base: domed cover with flower knob: painted in blue with landscape, tree and birds.

Workman's mark in blue, resembling a cursive capital *I* and a small *h* combined (*pl.* 39, *fig.* 46).
About 1755. *Plate* 26.

H. 8 in. D. 4·8 in.

V. 42. VASE with globular body and flaring mouth: painted in colours with gilding: the 'partridge pattern' in old Imari style (see p. 4): red and gold floral border round the rim inside.

About 1760.

H. 4·7 in. D. 3·1 in.

V. 43. PAIR OF BEAKERS with bulbous stems: painted in blue with Chinese figures in panels, with formal borders of floral trellis pattern.

Mark in blue, a crescent—open on one and filled-in on the other.
About 1760. *Plate* 26.

H. 8 in. D. 5·3 in.

V. 44. BEAKER, painted in colours with birds on tree, and scattered flowers.
About 1768.

H. 5·4 in.

V. 45. PAIR OF BEAKERS: painted in colours with flowering plants and birds in Chinese style.
About 1768.

H. 5·8 in.

V. 46. ANOTHER PAIR with bulbous stems: painted in colours with gilding: floral ornaments, insects and fabulous birds in Japanese style: rich border inside with turquoise blue ground.
About 1775.

H. 6·2 in. D. 4·3 in. Fortnum Bequest, 1899.

V. 47. SET OF THREE VASES AND TWO BEAKERS: oviform body with slender stem and base: the vases have narrow necks and dome-shaped covers, and the beakers wide flaring mouths: painted in colours with exotic birds in heart-shaped panels reserved on a powdered *gros bleu* ground richly gilt, with scroll borders and scattered sprays and insects.
Mark in blue, a Chinese fretted square (*pl.* 38, *fig.* 39).
About 1770. *Plate* 1. *Frontispiece.*

H. (of vases) 15·7 in. and 9·9 in., (of beakers) 11 in.
D. (of vases) 6·1 in. and 4·5 in., (of beakers) 4·8 in.

V. 48. VASE and cover: oviform body: short neck: flower knob: painted in colours with exotic birds and insects in fanciful panels reserved on a deep pea-green ground with gold scroll and trellis borders.
About 1775. *Plate* 27.

H. 9·6 in. D. 4·3 in.

V. 49. SUGAR-BOWL and cover: vertically ribbed: flower knob: painted in colours with gilding: four upright narrow panels with fruit on a turquoise ground, and flowers and festoons between borders of overglaze *gros bleu* with gilt pattern.
Mark in blue, a cursive W (*pl.* 38, *fig.* 37).
About 1770.

H. 4·7 in. D. 4·5 in.
See Burton, pl. xiv.

V. 50. SUGAR-BOWL with cover and stand: flower knob: painted in colours and gilding with Japanese (Imari) pattern: a cruciform arrangement of panels with *gros bleu* ground and red and gold ornaments alternating with flowers, in colours and gold on white ground.
Mark in blue, a Chinese fretted square (*pl.* 38, *fig.* 39).
About 1765. *Plate* 29.

H. 4·7 in. D. (of stand) 5·9 in.

V. 51. TEACUP, octagonal, without handle: painted inside and out with floral sprays in blue.

Workman's mark in blue as on V. 41 (*pl.* 39. *fig.* 46).

About 1752. *Fig.* 65.

H. 1·6 in.

V. 52. ANOTHER, with moulded leaf design: painted in blue with floral sprays inside and out, and floral border inside.

Workman's mark in blue, ? the letter H (*pl.* 39, *fig.* 47).

About 1752.

H. 1·6 in.

V. 53. ANOTHER, with handle: moulded outside with pattern of overlapping leaves: painted inside in blue with floral sprays.

Workman's mark in blue (*pl.* 39, *fig.* 48).

About 1752. *Fig.* 66.

H. 1·5 in.

FIG. 65. (V. 51.)

FIG. 67. (V. 58.)

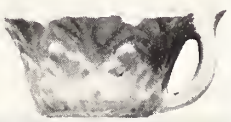

FIG. 66. (V. 53.)

V. 54. TEACUP AND SAUCER, no handle: moulded with pattern like the ribs of a leaf: painted in blue with floral sprays and borders.

Workmen's marks in blue, an arrow head and three dots (*pl.* 39, *figs.* 49 and 50).

About 1752. *Plate* 26.

H. of cup 1·5 in. D. of saucer 4·6 in.

V. 55. ANOTHER: eggshell porcelain pencilled in black with Chinese landscapes.

Workmen's marks in black (*pl.* 39, *figs.* 51 and 52).

About 1754.

H. of cup 1.5 in. D. of saucer 4·9 in.

V. 56. TEACUP AND SAUCER: eggshell porcelain: pencilled in black with Chinaman in a garden: formal border and vignette inside the cup.

Workman's mark in black, two arrows crossed through a ring (*pl.* 39, *fig.* 53).

About 1754. *Plate* 28.

H. of cup 1·6 in. D. of saucer 4·8 in.

V. 57. COFFEE-CUP of the same service.

Same mark as last.

H. 2·4 in.

V. 58. TEACUP AND SAUCER, no handle: eggshell porcelain: painted in Chinese style: landscapes and flowers in bright blue within circular and fan-shaped panels reserved on a ground of sprinkled manganese purple.

Mark in blue, imitating a Chinese date mark with six characters (*pl.* 39, *fig.* 41).

About 1754. *Fig.* 67.

H. of cup 1·5 in. D. of saucer 4·6 in.

V. 59. COFFEE-CUP AND SAUCER: eggshell porcelain: painted in blue with a floral spray repeated in two rows of compartments with wavy borders.

Mark in blue, a cursive W enclosed in a rectangle (*pl.* 38, *fig.* 38).

About 1765. *Plate* 26.

H. of cup 2·5 in. D. of saucer 4·9 in.

V. 60. TEACUP AND SAUCER, no handle: eggshell porcelain: painted in colours with slight gilding: birds, rockwork and flowering shrub in Chinese style.

About 1770. *Plate* 28.

H. of cup 2 in. D. of saucer 5·1 in.

V. 61. COFFEE-CUP of the same service.

H. 2·4 in.

V. 62. TEACUP AND SAUCER, no handle: painted in blue with Chinese landscapes and formal borders.

Mark in blue, a crescent: and legend W.M.
1766

H. of cup 1·7 in. D. of saucer 4·7 in.

It has been thought that this piece may be of Lowestoft make: but if so, the crescent mark is of no value.

V. 63. CHOCOLATE-CUP AND SAUCER, with ogee rim: no handle: pencilled in black with Chinese views.

About 1760.

H. of cup 2·9 in. D. of saucer 5·8 in.

V. 64. SAUCER: painted in colours with gilding, after a Japanese (Imari) pattern: radiating panels with grounds alternately blue and white diapered with delicate trellis-work and floral ornaments in gold, and enclosing each an oval panel with gold ornament on grounds alternately red and blue.

About 1780. *Plate* 28.

D. 7·6 in.

V. 65. TEACUP AND SAUCER, with double-twisted handle foliated at the ends: painted in bright over-glaze blue with flowers below a plain band wreathed with a running floral pattern in gold: inside the cup, a flower.

Mark in blue, imitating the Meissen crossed swords with the numeral 9 between the points (*pl.* 38, *fig.* 40).

About 1775.

H. of cup 1·9 in. D. of saucer 5·2 in.

V. 66. ANOTHER: painted in colours with fruit and insects in irregular panels reserved in a deep pea-green ground with gilt scroll borders: insects inside the cup.

Similar mark in blue.

About 1775.

H. of cup 1·9 in. D. of saucer 5·2 in.

V. 67. ANOTHER, similar to V. 65: painted in colours with flowers and insects in irregular panels reserved in a scale-blue ground with gilt scroll borders: inside the cup, a rose.

Mark in blue, an open crescent.

About 1775. *Plate* 27.

H. of cup 1·9 in. D. of saucer 5·2 in.
Part of a service of Lady Mary Wortley Montagu.

V. 68. COFFEE-CUP AND SAUCER, the former vertically ribbed, the latter fluted: painted in colours with gilding: panel with husk border containing a vase in front, between clusters of fruit, and insects: borders, over-glaze *gros bleu* with gilt scroll pattern above, and husk pattern below.

Mark, a filled-in crescent.

About 1775. *Plate* 27.

H. of cup 2·6 in. D. of saucer 5·5 in.

V. 69. TEACUP AND SAUCER, gadrooned: no handle: painted in black and gilt with floral sprays.

Mark incised in the paste, B for Barr (*pl.* 39, *fig.* 43).

1793–1803.

H. of cup 2·1 in. D. of saucer 5·3 in.
Similar pattern used on Lowestoft china: cf. XI. 11.

V. 70. CHOCOLATE-CUP, two-handled, with cover and saucer: painted in green and gold with leaf-festoons depending from boughs: handle on cover moulded in form of a knotted ribbon.

H. (total) 3·7 in. D. of saucer 5·3 in.
Made by Kerr and Binns for the Dublin exhibition in 1853.

V. 71. MUG, cylindrical: painted in blue with the Freemasons' arms on a shield between two palms, and Masonic emblems.
Mark in blue, an open crescent.
About 1760.

H. 3·5 in. D. (with handle) 4 in.

V. 72. BOWL: painted in Japanese (Imari) style: two circular panels with spirals and bird in red and gold, and two leaf-shaped panels with gilt palmettes: red ground diapered with floral scrollwork in gold: inside, bird and spirals.
About 1760.

H. 2·6 in. D. 4·2 in.

V. 73. ANOTHER: painted in colours with gilding in Japanese (Imari) style: three leaf-shaped panels, with formal floral ornament on a red ground, reserved in a diaper of fretted lozenges: deep blue floral border above the base and floral spray underneath: inside, a floral spray and formal border.
About 1760.

H. 2·9 in. D. 4·5 in.

V. 74. MILK-JUG with cover: flower knob: painted in colours with gilding: lovers in a garden: gilt edges.
About 1770.

H. 4·7 in. D. (with handle) 3·3 in.

V. 75. PAIR OF SAUCE-BOATS with flanged rims: moulded panels reserved on flat-ribbed ground: painted in colours with gilding: floral sprays: ground of canary yellow.
About 1770. *Plate* 28.

H. 3·2 in. L. (with handle) 6 in.
See Burton, pl. 14.

V. 76. SPOON-TRAY, oblong, hexagonal, with ribbed sides: painted in Japanese (Imari) style with formal rosette pattern in colours with gilding.
Mark in black, imitating Japanese characters (*pl.* 39, *fig.* 42).
About 1765.

L. 6·1 in. B. 3·7 in. Fortnum Bequest.

V. 77. PLATE with scalloped sides and rim: painted in colours with gilding, after a rich Japanese (Imari) pattern, with dragons and irregular panels with chrysanthemums, trellis ornaments, and sprigs of blossom: three chrysanthemums on the back.

Mark in gold, an open crescent.

About 1775.

D. 9·4 in.

V. 78. DISH with scalloped sides and rim: painted in colours with birds and insects in panels reserved on a scale-blue ground with gilt scroll borders and floral sprays.

Mark in blue, a Chinese fretted square (*pl.* 39, *fig.* 39).

About 1775.

D. 12 in.

See Burton, pl. 15.

V. 79. PLATE: painted in colours with gilding: bouquet of flowers in middle: floral festoons depending from an irregular border of powdered blue with gilt scroll borders.

Mark in blue, a cursive W (*pl.* 38, *fig.* 37).

About 1780.

D. 6·2 in. Fortnum Bequest.

V. 80. TRAY with the 'Earl's pattern' (see V. 23): painted in bright over-glaze blue with floral sprays: gilt edges.

About 1775.

D. (with handle) 6·4 in.

V. 81. TWO PLATES with scalloped rims: painted in colours with gilding: vase wreathed with flowers: anthemion band in gold: border of powdered blue with running vine scroll.

Mark in blue, a filled-in crescent.

About 1780. *Plate* 29.

D. 8·6 in.

V. 82. PLATE with ogee edges turned up: painted in colours with gilding: radiating pattern with trellis and floral ornament alternating: over-glaze *gros bleu* borders.

About 1783. *Plate* 29.

D. 9·2 in.

See Burton, pl. 15.

V. 83. PLATE, with wavy edges: painted in colours, with gilding: shield of arms of the Duke of Clarence, with insignia of the Garter and the Thistle between sprays

of oak and olive: on rim, twined ribbons of the two orders enclosing insignia, and sprays of rose and thistle.

Mark in blue, *Flight* between a crown and an open crescent (*pl.* 39, *fig.* 44).

Fig. 68.

D. 9·7 in.

Made in the year 1789, when Prince William Henry was created Duke of Clarence and St. Andrew. Note attached by Sir A. W. Franks—'A plate of this service in my collection in the B. M. which came from Queen Adelaide. Only two plates said to have been made, at a cost of £17 each and service countermanded.'

Figured, Binns, p. 158.

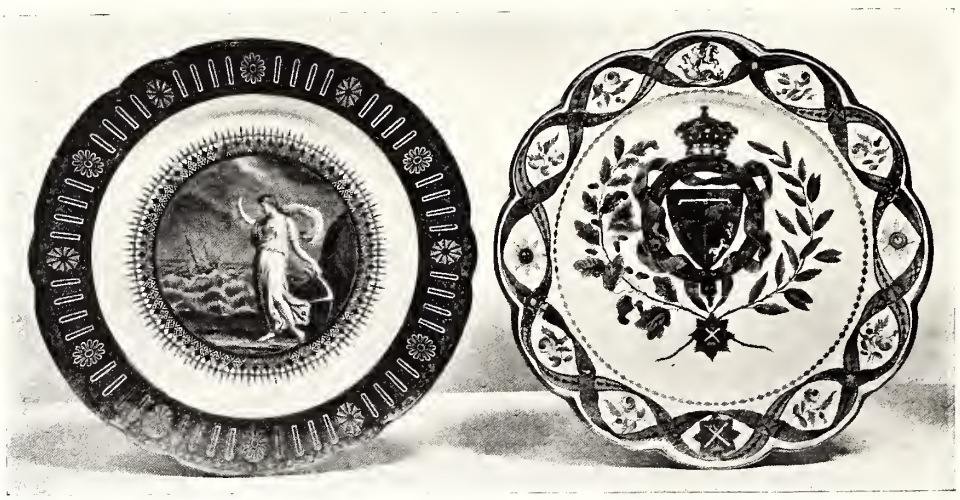

FIG. 69. (V. 84.) FIG. 68. (V. 83.)

V. 84. PLATE, with six-foil edge: panel in middle, with gilt border painted in grey, with figure of Hope and a ship in a storm: rich border of over-glaze *gros bleu* elaborately gilt.

Same mark in blue.

Fig. 69.

D. 9·6 in.

Painted by James Pennington. From a service made for the Duke of Clarence in 1792, and afterwards in the possession of the Earl of Munster. See Binns, p. 159.

V. 85. PLATE: painted in black and gold with husk festoons depending from border of rim: scattered flowers in colour in the middle.

Mark stamped, initials of the firm Barr, Flight and Barr, crowned (*pl.* 39, *fig.* 45).

1813–29.

D. 7·2 in.

Made to match a Derby-Chelsea service: see II. 313.

V. 86. PLAQUE, oblong, rectangular, with moulded pearl border, gilt: painted in colours with scene from Shakespeare described on the back as—A MIDSUMMER NIGHT'S DREAM, *Act 4, Sc. 1.—Theseus: Go, bid the huntsmen wake them with their horns.*

Mark, *Flight Barr and Barr*
Royal Porcelain Works
Worcester
London House
1 Coventry Street.

H. 4 in. L. 7·8 in.
Probably painted by Baxter, who was at Worcester from 1814–16, and from 1819–21.

FIG. 71. (V. 90.)

FIG. 70. (V. 88.)

V. 87. PIECE OF TOKEN MONEY: glazed on one side and printed in black with legend *I promise to pay the bearer on demand two shillings.—J. W. Davis, At the China Factory*: on reverse, initials W P C (=Worcester Porcelain Company), in relief.

D. 1·2 in.
Issued about 1760: see Binns, p. 81.

V. 87 a. PIECE OF TOKEN MONEY, similarly inscribed, but for one shilling.

D. ·9 in.

V. 88. PLATE: painted in colours: octagonal panel containing a landscape with a hare crouching in the foreground, harriers and hounds in the distance:

gilt pearl border on rim: spaces filled with gilt network on salmon-pink ground.

Inscribed on back, *Beating for a Hare*
Chamberlains, Worcester and 63 Piccadilly, London.

Fig. 70.

D. 9·2 in.
Probably by Humphrey Chamberlain.
The show-room at 63 Piccadilly was occupied from January 1814 to July 1816.

V. 89. PLATE of 'Regent' porcelain: gadrooned edges, gilt, broken by scallop-shells and palmettes: painted in colours with crest—a scallop-shell—and ribbon with motto LOYAL AU MORT.

Mark in red, a crown and the style of the firm, *Chamberlains Regent China, Worcester and 155 New Bond Street, London.*

D. 10·2 in.
The New Bond Street Warehouse was occupied from 1816–45.

V. 90. PLATE: painted in colours, with gilding: butterfly in middle and band of salmon-pink interrupted by scroll-edged panels with sprays of flowers: on rim, panels with birds and insects in landscapes, with gilt ornaments between.

Mark in red, *Grainger & Co., Worcester.*
Warranted.

Fig. 71.

D. 9·3 in.
See p. 88. The glaze is badly crazed all over and discoloured.

SALOPIAN

THERE was a pottery at Caughley, on the Severn, a few miles above Bridgenorth, as early as 1754; but it was not till the arrival of Thomas Turner from Worcester, in 1772, that it was converted into an important manufactory of porcelain. Turner seems to have been an engraver of skill, and in the development of the Caughley porcelain a prominent part was played by transfer-printing. It is probable that Hancock made a stay here after leaving Worcester in 1774, which would explain the presence at the works of some of the Worcester copper-plates bearing his signature. Thomas Minton was apprenticed to Turner, and the famous 'Willow' and 'Broseley Blue Dragon' patterns, adapted from Chinese designs about 1780, are thought to have been from his hand.

The Caughley works supplied Chamberlain with ware in the white when he set up his decorating establishment at Worcester in 1783[1], and a 'Salopian China Warehouse' was opened in Portugal Street, Lincoln's Inn Fields, about this time or a little earlier. In 1799 the works were sold to John Rose, of Coalport, on the opposite bank of the river, and, after being used for a time by him for making his porcelain biscuit, were finally demolished in 1814, the plant having been removed to the Coalport works.

As might be expected from the origin of the works, as well as their position, the Caughley ware resembles that of Worcester, though the potting is not so skilful and the pieces are thicker and lacking in the neatness of finish that distinguishes Worcester porcelain. Except where the glaze has been 'blued,' as is usually the case with 'blue and white' ware, Caughley porcelain has a decidedly creamy tone, imparting a warm yellowish tint to transmitted light. The decoration is distinguished by a bright under-glaze blue usually found in neat printed patterns, and often closely resembling Worcester blue and white. The painting in enamels seems rather to have followed the Derby style and to have consisted largely of floral designs, while another and more distinctive style consists of borders and formal floral sprigs and festoons in blue and gold, the gilding being thin but of good quality and skilfully applied. This class of pattern seems to have attained celebrity as 'the Salopian sprig' as early as 1780 (see VIII. 33).

The marks consist of the initials C and S (for Caughley and Salopian) printed or painted in under-glaze blue: Arabic numerals disguised to imitate Chinese marks: and occasionally the word SALOPIAN impressed.

The Coalport works were founded by John Rose, who had served his apprenticeship at Turner's manufactory. Leaving the latter about 1780, he started some small works at Jackfield, but removed shortly afterwards to Coalport, where by skill and enterprise he soon developed a flourishing manufactory destined eventually

[1] See p. 83.

to absorb the parent works at Caughley. Anticipating dangerous competition from Billingsley's manufacture at Nantgarw, he persuaded that potter to remove to Coalport in 1819, eventually taking over the Nantgarw plant in 1822; and it is thought that he repeated this latter operation at Swansea, when the porcelain manufacture there was abandoned two years later. He gave Billingsley's china body a trial, but found it too extravagant[1]; his own inventions about 1820 were more successful, and his felspathic glaze was awarded the 'Isis' Gold Medal of the Society of Arts, while his use of pure felspar in the body was an important improvement. Rose died in 1841, but the works are still flourishing.

The factory is meagrely represented in the present collection, its best productions belonging to the modern period. The earlier wares seem to have followed the fashion of the period as shown in the larger factories. Later on, partially successful attempts were made to imitate the fine ground-colours of Chelsea and Sèvres, and close copies of the wares of the older factories were made, even the marks themselves being accurately copied.

The proper Coalport marks consist of the C, S, and SALOPIAN of Caughley after 1799, and occasionally the word *Coalport*: combinations of CD, and CBD (for Coalbrookdale), and also C Dale: and the most recent trademark[2], which is an elaborate monogram of the letters C and S (for Coalport and Salopian) enclosing the letters C, S, and N (supposed to be initials of Caughley, Swansea and Nantgarw): see *pl.* 39, *fig.* 58.

Unless otherwise stated, the following pieces were given or bequeathed by Sir A. W. Franks.

VI. 1. MILK-JUG, roughly painted in colours, with floral sprays: formal border inside in blue under the glaze.

Mark in blue, the letter C (*pl.* 39, *fig.* 54).

Fig. 72.

H. 3·6 in. D. (with handle and spout) 3·1 in. Fortnum Bequest, 1899.

VI. 2. MUSTARD-POT, cylindrical: cover with floral knob: moulded spoon with scalloped bowl: printed in blue under the glaze with flowers, balustrade, &c., in Chinese style.

Same mark.

Fig. 73.

H. 3·6 in. D. (with handle) 3·3 in.
See Burton, fig. 65.

[1] It is thought that the ware made by Billingsley at Coalport may have been stamped with the Nantgarw mark (see p. 125).

[2] Used since 18 : see Chaffers, p. 745.

VI. 3. TRAY, oblong, hexagonal with scalloped sides: printed in blue under the glaze: Chinese design with floral border.

Mark in blue, the numeral 5 disguised by flourishes (*pl.* 39, *fig.* 56).

L. 6·4 in. B. 3·5 in.
See Burton, fig. 66.

VI. 4. ANOTHER, similar: with 'willow pattern.'
Mark in blue, the Roman capital S.

VI. 5. ANOTHER, oblong, sixfoil-shaped: painted in bright blue under the glaze, with flowers and insects: initials on back H W.

L. 5·2 in. B. 3·4 in.

FIG. 73. (VI. 2.) FIG. 74. (VI. 6.) FIG. 72. (VI. 1.)

VI. 6. COFFEE-CUP AND SAUCER, cylindrical: painted in colours, with gilding: a musical trophy and festoons: blue border with gilt ornament and festoons inside.

Mark on the cup as on VI. 4.
About 1780. *Fig.* 74.

H. of cup 2·6 in. D. of saucer 5·6 in.
The saucer has been made to match at the Bristol works; cf. VIII. 33.

VI. 7. TEACUP, vertically ribbed: no handle: painted in blue and gold, with six panels, divided by formal borders, enclosing festoons.

Mark similar to that on VI. 4.

H. 1·9 in. Given by Niel Lyte Wilkinson, Esq., 1902.

VI. 8. COFFEE-CUP of the same service.

H. 2·5 in. Given by the same.

VI. 9. BREAKFAST-CUP of the same service.
Plate 36.

H. 2·5 in. D. (with handle) 5·9 in. Given by the same.

VI. 10. CHOCOLATE-CUP AND SAUCER: painted in colours, with gilding: claret ground with reserved circular panel in front with Cupid in clouds.

Marks painted in indistinct colour, a monogram of the letters C B D (*pl.* 39, *fig.* 57), and V R impressed.

About 1850.

H. of cup 2·7 in. D. of saucer 5·6 in.

VI. 11. COFFEE-CUP AND SAUCER: painted in colours with gilding: the whole surface filled with a landscape and cows.

Mark, monogram of C and S enclosing letters C S N: see p. 104 and *pl.* 39, *fig.* 58.

H. of cup 2·3 in. D. of saucer 5·1 in.
Note attached, 'from the Emperor of Russia's service.'

VI. 12. PLATE: painted in colours, with gilding: panel in middle with emblems—the sun in splendour, and a crown—and a Turkish inscription: rich blue and gold border.

Marks, two 'B's impressed, and a printed trade-mark in purple with name of the factory and agent, *Phillips*, with addresses, *359 Oxford Street and 135 New Bond Street* in an oval surmounted by a crown, the word LONDON on a label below.

D. 10·2 in.

PLYMOUTH

THE place in which true porcelain was first successfully made in England was Plymouth, the necessary ingredients[1], china clay and china stone (called by the Chinese Kaolin and petuntse), having been discovered in Cornwall between the years 1745 and 1755 by William Cookworthy, an apothecary. After some years of experiment Cookworthy took out a patent for the manufacture, and with the assistance of Thomas Pitt, of Boconnoc, afterwards Lord Camelford, he started a factory at Coxside[2]. Indifferent success attended the venture, and in 1770 Cookworthy, being then an old man, was glad to transfer the works to Bristol, where, under the title of Cookworthy & Co., and, it would seem, under the management of Richard Champion, they were established at 15 Castle Green. Scarcity of information leaves some doubt as to Champion's first connexion with the manufacture, but it is certain that in 1773[3] he took over the patent rights and the entire business, re-naming the works the 'Bristol China Manufactory.'

The reason for Cookworthy's ill-success was stated by Lord Camelford, writing in 1790, to have been the difficulties of apportioning and firing the materials, an assertion amply corroborated by some of the early pieces. In these the glaze has run thick and the shapes are warped, while firecracks and smoke-staining are so frequent as to be almost characteristic. The 'thrown' ware[4] shows, with that of Bristol, the peculiarity known as 'wreathing,' spiral ridges appearing more or less plainly on the rounded surfaces when held obliquely to the light. This phenomenon is due, according to Mr. William Burton[5], to defective 'throwing.'

Plymouth porcelain is either plain white with moulded ornament, frequently rockwork and shells, or painted under the glaze with a dull blue[6] which is often 'run' and hazy, or over the glaze with bright enamel colours. The style of decoration affected was chiefly Chinese. Figures and some vases were made, but the best of these more pretentious wares are thought to have been produced after the removal of the works to Bristol[7]. A French painter whose name is given as Sequoi (perhaps Le Quoi) is said to have been engaged at Plymouth, and it is probable that Henry Bone, the celebrated enameller, was apprenticed at the works.

[1] See p. xiv.

[2] This has been disputed by R. N. Worth (see *Transactions of the Devonshire Association for the Advancement of Science, Literature and Art*, 1876, p. 480), who contends that the factory was in High Street, near Cookworthy's residence.

[3] The legal formalities of the transfer were not completed till 1774.

[4] i. e. made on the wheel as opposed to that made in moulds.

[5] *Op. cit.*, p. 138.

[6] Cookworthy is said to have been the first in this country to manufacture cobalt blue direct from the ore: see Prideaux, *Memorials of Cookworthy*, p. 7.

[7] On the other hand, R. N. Worth (*op. cit.*) maintains that the factory at Plymouth continued in operation till 1774, and that all the pieces with the Plymouth mark were made there.

The factory mark was the alchemist's sign for tin (Jupiter), which resembles a combination of the Arabic numerals 2 and 4. It occurs in blue under the glaze, in enamel colours over the glaze, and, on some of the finest pieces, in gold. A milk-jug in this collection (VIII. 50) is marked with the Plymouth sign and the Bristol cross side by side. See *pl.* 39, *figs.* 59 and 65.

Unless otherwise stated, the following pieces were given or bequeathed by Sir A. W. Franks.

VII. 1. FIGURE of a goat: base with scroll and shell moulding.

Fig. 75.

H. 3·8 in.

The smoke-staining has had a happy effect, imparting to the white glaze a soft warm tone.

VII. 2. PEDESTAL in form of rockwork covered with shells, in which is a fountain with three Cupids beside it: imperfect.

H. 9·2 in. B. 7·7 in. Given by Hugh Owen, Esq., 1896.

The piece is cracked, distorted, and smoke-stained.

FIG. 75. (VII. 1.) FIG. 76. (VII. 3.) FIG. 77. (VII. 5.)

VII. 3. INKSTAND with candlestick: rockwork base with patches of lichen, in which are two wells and between them a candle-socket in form of a column with moulded festoons rising from a square base: shell-shaped tray in front: applied ornament touched with colour, branches, foliage, and berries with a rat crouching in front: slight gilding.

Fig. 76.

H. 6·2 in. L. 6·2 in. Bought, 1904.

VII. 4. SWEETMEAT-TRAY in form of a shell: handle in form of a recumbent Cupid blowing a horn: rockwork base with shells and sea-weed.

L. 6 in.

VII. 5. SWEETMEAT-TRAY of similar pattern, without handle.
Fig. 77.

L. 6·1 in.
See Burton, fig. 52.

VII. 6. BOWL: painted in colours with slight gilding: Chinese figures, vase, butterfly, &c.: inside, a floral spray and red border.
The factory mark in black.

H. 2·5 in. D. 5·1 in.

VII. 7. MUG, with ogee outline: painted in blue under the glaze with a Chinese landscape and formal border.
The factory mark in blue.
Plate 30.

H. 5·8 in. D. (with handle) 5·6 in.

VII. 8. ANOTHER: painted in colours with exotic birds in a landscape.
The factory mark in red.
Plate 30.

H. 5 in. D. (with handle) 5·6 in.

VII. 9. ANOTHER, cylindrical: painted in blue under the glaze: shield with arms of Plymouth, with mantling and legend PLYMOUTH MANUFACY: floral ornament: on rim inside, a border of lozengy pattern.
Inscription under the base in blue, March 14, 1768, C F.
Fig. 78.

FIG. 78. (VII. 9.)

H. 2·7 in. D. (with handle) 3·4 in.
Distorted in firing. Probably one of the earliest pieces made at the factory, the initials C F standing for *Cookworthy fecit.*

VII. 10. MUSTARD-POT, cylindrical: painted in colours with growing flowers in oriental style: formal border.
The factory mark in red.

H. 2·1 in. D. (with handle) 3·4 in. Given by J. E. Nightingale, Esq., F.S.A., 1890.

VII. 11. COFFEE-POT, with ogee outlines: scroll handle, and spout with feather moulding: painted in colours with Chinese domestic scene.
Plate 30.

H. 7·2 in. D. (with handle and spout) 7·9 in.
Some of the colours have blistered in the firing. Lid wanting.

BRISTOL

IT has long been suspected that Bristol was little, if anything, behind the metropolis in its endeavours to establish a manufacture of porcelain. But only recently has sufficient evidence come to light to enable us to form an idea, however imperfect, of the history of these early attempts. Dr. Pococke, who visited the Western Counties in 1750 and kept a conscientious diary[1] of what he saw, wrote in October of that year: 'We went nine miles to the south near as far as Lizard Point to see the soapy rock, which is a little opening in the cliff, where a rivulet runs over a vein of soapy rock into the sea, the lode or vein running along the bottom of the valley . . . there are white patches in it, which is mostly valued for making porcelane, now carrying on at Bristol. . . .' This is followed in the next month by a still more interesting note dated from Bristol: 'I went to see a manufacture lately established here, by one of the principal of the manufacture at Limehouse which failed. It is a glasshouse, and is called Lowris (?)[2] China house. They have two sorts of ware, one called stone china, which has a yellow cast, both in the ware and the glazing, that I suppose is made of pipeclay and calcined flint. The other they call China; this is whiter, and I suppose this is made of a calcined flint, and the soapy rock at Lizard Point, which 'tis known they use. This is painted blue, and some in white, like the old china of a yellowish cast; another kind is white with a blueish cast, and both are called fine ornamental white china. They make very beautiful white sauce boats, adorned with reliefs of festoons, which sell for sixteen shillings a pair.'

The following advertisement[3] in the *Bristol Intelligencer* for Dec. 12, 1750, no doubt refers to the same factory: 'Whereas for some time past attempts have been made in this city to introduce a manufacture in imitation of China ware, and the Proprietors, having brought the said undertaking to a considerable degree of perfection, have determined to extend their works.' Further information is given by another advertisement in the same paper for July 20, 1751, which runs: 'This is to give notice, That the ware made in this city for some time past in imitation of foreign China is now sold at the Proprietors' warehouse in Castle Green, at the end near the Castle Gate. For the future no ware will be sold at the place where it is manufactured, nor will any person be admitted to enter there without leave from the Proprietors.' It is highly probable that the plate and bowl made by John Britain and inscribed with the initials of himself and his brother Francis

[1] *The Travels through England of Dr. Richard Pococke*, edited by James Joel Cartwright. Printed for the Camden Society, 1888.

[2] Perhaps = Lowry's.

[3] See *The Annals of Bristol in the Eighteenth Century*, by J. Latimer, 1893, p. 286. The late Mr. Henry Griffith drew attention to this reference.

with dates 1753 and 1762[1] respectively, were made at this factory, and that it was here that John Britain, afterwards Champion's foreman, gained some of 'the great Experience in several China Manufactures' which he claimed before the Committee of the House of Commons in 1775[2]. In the case of the white porcelain figure, apparently of the Chinese immortal Leu-tung-pin, in the Trapnell collection, and the white sauce-boat (VIII. 1) in the present collection, there can be no reasonable ground for doubt. Both pieces are marked with the word Bristoll[3] in raised letters, and the former has in addition the date 1750, while the latter is 'adorned in relief with festoons' and answers exactly to Dr. Pococke's description. The ware, though hard, is not true porcelain: it has a dry, close-grained body, with a dull soft glaze, differing widely in appearance from the later ware made by Champion.

The second attempt began and ended in the year 1765. True porcelain was aimed at, the materials being a 'Clay and Stone discovered in Cornwall, which answers the description of the Chinese[4],' but the difficulties of firing the glaze proved to be insurmountable. Champion[5] described the ware as 'perfectly white within, but not without, which is always smoky.' This smokiness is a characteristic of early Plymouth ware, and suggests the possibility that some of the productions of the second Bristol factory may have survived under the name of early Plymouth. Indeed it has been argued that the unknown experimenter of 1765 was no other than Cookworthy himself[6].

The third and most important Bristol porcelain factory was that which was transferred from Plymouth in 1770 and carried on under the title of W. Cookworthy & Co., at 15 Castle Green[7]. The extent of Richard Champion's previous connexion with the porcelain trade is quite uncertain[8], but it is clear at any rate that he was actively concerned in the manufacture in 1770[9], and it is not unlikely that he was in some way instrumental in the removal of Cookworthy's works to Bristol. It is also certain that Champion took over the proprietorship of the works in 1773[10], together with the patent which had still eight years to run, and continued the manufacture under the style of the Bristol China Manufactory. In 1775 he applied for an extension of the term of his patent, but owing to the opposition of the Staffordshire potters, represented by Wedgwood and Turner, he only succeeded in obtaining restricted rights over the Cornish materials. For this and other reasons he failed to make the manufacture a commercial success, and in 1781 he sold his patent to a company of Staffordshire potters, who made their head quarters at New Hall, Shelton, and the remaining stock of the Bristol works was sold off in 1782. Champion emigrated to South Carolina two years afterwards, where he died in 1791 in his forty-eighth year.

The ware made at Bristol between the years 1770 and 1781 was true porcelain[11], like that made at Plymouth. In appearance it is milky white with a cold glittering

[1] See Nightingale, p. 84. [2] See Owen, p. 116.

[3] The same spelling of the word occurs on a delft posset-pot in the British Museum (*Cat. Engl. Pot.*, E. 110), dated 1741. [4] See Owen, p. 10. [5] See Owen, p. 10.

[6] See R. N. Worth, *op. cit.*, p. 484. [7] See p. 107.

[8] According to Owen, Champion worked under licence from Cookworthy from 1768, but the reasoning by which this conclusion is reached seems to be defective.

[9] See Owen, pl. 2. [10] See p. 107. [11] See p. xiv.

glaze on which the enamel colours, as a rule, stand out in slight relief, being unable to penetrate. The 'wreathing' described on Plymouth porcelain is also characteristic of the Bristol wares[1].

In form and ornament Champion was an enthusiastic follower of the Meissen style; indeed, at one time he carried his admiration so far as to copy the Meissen mark. Some spirited sets of figures representing elements, seasons, continents, &c., and a few fine vases, bear witness to the artistic capabilities of the manufacture, but the bulk of the surviving Bristol china consists of tea, coffee and table services, some very richly, though not always tastefully, decorated, others neatly painted with pleasing festoons of flowers or scattered blossoms; in addition, there is the 'cottage china,' which is of rougher make and hastier finish, usually painted with detached flowers and sprays in enamel colours without gilding. Medallions in *grisaille* form a favourite ornament of the richer wares, and ribbon patterns of the simpler class.

The most characteristic Bristol colour is a bright transparent green enamel, which seems to have been better suited to the conditions of the hard glaze than the other over-glaze colours: it occurs in several shades on the laurel and husk festoons and wreaths so common in Champion's ware. The rarity of specimens of Bristol with blue under the glaze may perhaps be accounted for by the fact that Champion seems to have given little attention to that useful, but less ornate, class of ware, to which so many factories have owed their commercial prosperity. Even as an over-glaze enamel, blue is comparatively little used, though both the ordinary transparent enamel and a brilliant blue pigment, resembling one of the Worcester varieties, are to be seen. Ground-colours are rarer still, though examples of *gros bleu*, scale blue and yellow occasionally occur. The gilding is rich, sometimes lavish, and, in the finer examples, chased with a metal point: in appearance it has the soft rich effect of pure gold.

A class of ornamental ware peculiar to Bristol, and probably never made for the general market, consists of biscuit plaques, from about five to nine inches in length, usually decorated with a coat of arms or portrait busts in relief enclosed by a wreath of flowers. The delicacy and truth with which these flowers have been modelled, their high relief, and the way in which they have preserved their form in the fierce heat of the kiln, invest the plaques with an unusual interest. The present collection is remarkably rich in these rare objects.

Transfer-printing does not seem to have been employed to any extent on Champion's porcelain, though enough examples have survived to show that it was given a fair trial and that it proved unsuitable to the hard body and glaze. It has been suggested that the Bristol trials were printed at Worcester, but the examples, such as VIII. 56, which are printed in blue under the glaze can hardly have been executed away from the factory.

A list of the known Bristol workmen and apprentices is given by Owen[2] with biographical details. The most important were: John Britain[3], the foreman; Henry Bone, enameller[4], who was apprenticed to Champion in 1772; William Stephens,

[1] See p. 107. [2] *Op. cit.*, ch. xi. [3] See p. 111. [4] See p. 107.

a painter of flowers and festoons; Thomas Briand, of Derby, a flower-modeller, employed in 1777; and the modeller whose signature T° (probably Tebo) appears also on Bow and Wedgwood wares. It is probable many of the Plymouth hands migrated to Bristol with the factory in 1770. It appears that the workmen had numbers which sometimes occur in addition to the mark on the wares; thus Bone and Stephens figure first and second on the list of Champion's apprentices[1], and their numbers are believed to have been 1 and 2 (see VIII. 21 and 26).

The marks used on Bristol porcelain are various:—(1) the Plymouth factory mark[2], by itself, or, in rare instances, accompanied by a cross; (2) a cross, rectangular or saltire, the distinctive Bristol mark, often with the addition of a decorator's number; (3) the Meissen crossed swords in blue under the glaze, sometimes with a number and sometimes painted over with a Bristol mark; (4) the letter B, with or without a number. The marks were usually applied in over-glaze enamels varying in colour according to what the painter had on his palette at the time. Cottage china was rarely marked. See *pl.* 39, *figs.* 60–6.

An artificial porcelain of soft earthy appearance was made for a short time at a factory at Easton, the principal ingredient being the local magnesian limestone. The venture was unsuccessful, and Owen, in his account of it, has suppressed the names and dates out of consideration for the family that suffered by the failure.

The number of choice specimens in this collection is largely due to the liberality of Mr. J. E. Nightingale and Mr. Hugh Owen. Where no donor's name is given, it is understood that the pieces belong to the Franks collection.

An exhaustive account of Bristol porcelain is given in Hugh Owen's *Two Centuries of Ceramic Art in Bristol*, London: Bell & Daldy, 1873.

Early Bristol Porcelain, about 1750: see p. 110.

VIII. 1. SAUCE-BOAT with shaped handle: moulded festoons and shellwork: plain white.

Mark in low relief, Bristoll (*pl.* 39, *fig.* 60).

Fig. 79.

H. 4·5 in. L. 7·5 in. Given by Henry Willett, Esq., F.G.S., 1888.

See p. 110, and compare VIII. 52 and Burton figs. 45 and 55.

FIG. 79. (VIII. 1.)

VIII. 2. ANOTHER with dragon handle.

H. 6·6 in. L. 7·5 in. Given by the same.

[1] See Owen, ch. xi.

[2] But see ootnote on p. 107.

Bristol Porcelain. 1770–81.

VIII. 3. PLAQUE of porcelain biscuit, of convex oval shape: raised shield with arms of Elton impaling Tierney, and crest, enclosed by a wreath of flowers delicately modelled in full relief: black wood frame.

L. 5·3 in. B. 4·2 in. Given by J. E. Nightingale, Esq., F.S.A., 1890.
See Owen, p. 90. Note attached:—'This plaque was in perfect condition in 1873, when it was exhibited at the Alexandra Palace. It passed through the disastrous fire there: it did not suffer in the least from the intense heat, it only became slightly discoloured. The injury it received arose from its being pitched about for a fortnight before it was recovered.'

VIII. 4. ANOTHER, similar, with arms of Burke impaling Nugent.

L. 4·7 in. B. 3·8 in. Given by Hugh Owen, Esq., F.S.A., 1894.
See Owen, p. 97.
Formerly in the Britain, Edkins, and Fry collections.

VIII. 5. ANOTHER, similar, with arms of Harford impaling Lloyd.

L. 5·3 in. B. 4·2 in.
See Owen, p. 91. Formerly in the Fry collection.

VIII. 6. ANOTHER, with head of George Washington to right in relief on a raised oval panel bordered with a laurel wreath and enclosed by flowers, wreaths, and military trophies, delicately modelled in full relief: three of the emblems are glazed.

L. 7·3 in. B. 5·8 in. Given by J. E. Nightingale, Esq., F.S.A., 1890.
See Owen, p. 124, where the portrait is described as that of George III. A note by Mr. Nightingale attached to the specimen is as follows:—'This description is an error, it being really a portrait of George Washington as he appears on a bronze medal from which the Bristol head was probably copied. The bust (i. e. portrait medallion) alluded to by Owen was found in Windsor Castle. Similar military emblems found on the Bristol plaque also appear on the reverse of the medal.' A cast of the medal in question is exhibited beside the plaque.

VIII. 7. PLAQUE of porcelain biscuit, similar to the last: bust of Benjamin Franklin, bareheaded, to right, within a wreath tied with ribbons and gilt, enclosed by flowers.

Plate 31.

L. 8·7 in. B. 7·1 in.
See Owen, plate, p. 92. From the Edkins collection.

VIII. 8. ANOTHER: with bouquet of roses, &c., tied with a ribbon, delicately modelled in full relief.

L. 5·2 in. B. 3 in. Given by William Edkins, Esq., 1887.
Note by Joseph Mayer, Liverpool, Dec. 29, 1858:—'Presented to me by Joseph Mayer, Esq.,

of Hanley, Staffordshire, Dec. 27, 1858, to whom it was given by Miss Champion, the daughter of Richard Champion.'

Some of these flower-pieces are said to have been modelled by Th. Briand, of Derby, who was working for Champion in 1777.

VIII. 9. BIRD'S NEST containing two eggs, in porcelain biscuit: built up of separate straws and twigs.

D. 2·6 in. Given by G. H. Vize, Esq., 1894.
From the Fry collection.

VIII. 10. STATUETTE of Air, represented by a winged figure on a base of clouds from which issues a cherub's head with puffed cheeks: painted in colours with slight gilding.

Mark incised T° (*pl.* 38, *fig.* 4).
Plate 32.

H. 10·5 in.
One of a set of elements. See Owen, pl. 9.

VIII. 11. PEDESTAL, in form of a moulded column of triangular section supported by three draped female torch-bearers: trefoil base in two stages, with moulded festoons and chain borders.

H. 11 in. D. 5·3 in.
See Owen, pl. 7. From the Britain and Edkins collections.

VIII. 12. STATUETTE of a smiling girl holding a spaniel with a hat on: rustic base and tree-trunk: plain white.

Fig. 80.

H. 7·1 in. Given by Hugh Owen, Esq., F.S.A., 1896.
Note by Hugh Owen, 'Another similar one marked T°.'

FIG. 80. (VIII. 12.)

VIII. 13. STATUETTE of Spring, represented by a semi-nude boy crowned with flowers and holding a bird's nest: flowering tree at back and beehive beside him: feathered scroll base: painted in colours.

H. 5·3 in.
One of a set of seasons, of coarse workmanship.

VIII. 14. ANOTHER of the same set, representing Autumn; boy squeezing grapes into a goblet: basket of fruit at side.

H. 5·6 in.

VIII. 15. STATUETTE of the same set, representing Winter; boy partially draped with ermine cloak: lighted brazier at his feet.

Fig. 81.

H. 5·4 in.

VIII. 16. STATUETTE of a man astride of a barrel, glass in hand and jug at side: scroll base: painted in colours.

Fig. 82.

H. 5·4 in.

FIG. 82. (VIII. 16.) FIG. 83. (VIII. 49.) FIG. 81. (VIII. 15.)

VIII. 17. ANOTHER of a girl on a rock, left arm resting on a barrel, glass in hand: companion to the last.

H. 5·5 in.

VIII. 18. VASE and cover, hexagonal: painted in colours with gilding: on two sides exotic birds in trees, on two others landscapes in bright blue over the glaze (in one is a draw-well), and on the remaining sides landscapes in crimson lake: moulded flowers and foliage applied on four sides.

Plate 33.

H. 16·3 in. D. 7·1 in. Given by J. E. Nightingale, Esq., F.S.A., 1890.

See Owen, figs. 94 and 95.

The cover was made at Worcester in 1869 and copied from that of a similar Bristol vase in the Fry collection.

VIII. 19. VASE, hexagonal, with body tapering slightly towards base and contracted at neck: spreading mouth: two mask handles with shell crowns from which depend festoons of applied flowers: painted in colours: floral designs in dark brown on a full yellow ground.

Plate 34.

H. 11·8 in. D. 8·6 in. Given by the same.
See Burton, pl. 22, and compare Owen, pl. 5.

VIII. 20. CUP AND SAUCER: painted in colours with gilding: an altar on which is the shield of Burke impaling Nugent and legend I. BURKE OPT. B.M. R. ET I. CHAMPION. D. DD. PIGNUS. AMICITIÆ. III NON. NOV. MDCCLXXIV, between figures of Liberty and Plenty, and Cupid with a torch—the whole in a landscape: on the sides, emblems of Justice, Freedom, and Loyalty: rich borders of gilt scroll-work with lozenge diapers on a canary-yellow ground.

H. of cup 2·5 in. D. of saucer 5·1 in.
See Owen, pl. 6. From a service presented to Mrs. Burke, wife of Edmund Burke (M.P. for Bristol), by Richard and John Champion.

VIII. 21. CUP AND SAUCER, cylindrical with shaped handle: painted with oval panels in greyish brown on a Pompeian red ground with (1) Theseus in the labyrinth, and (2) Theseus slaying the Minotaur: heavy laurel festoons in green depending from a broad band with gilt designs on greyish ground, in which are scroll-edged panels with vases in greyish brown: formal borders gilt.

Mark, a cross in blue and the number 2 in gold.

Plate 35.

H. of cup 2·7 in. D. of saucer 5·7 in. Given by J. E. Nightingale, Esq., F.S.A., 1890.
The number 2 is said to be that of the decorator, William Stephens.
Probably one of the specimens made in 1775 for exhibition in the House of Commons when Champion applied for extension of the patent.
See Owen, p. 187, and Burton, pl. 19.

VIII. 22. TEACUP AND SAUCER, without handle: painted in colours with gilding: floral sprays and monogram of William Cowles in a wreath of green husks.

H. of cup 1·8 in. D. of saucer 4·9 in.
Made in 1776; see Owen, p. 186.

VIII. 23. COFFEE-CUP: painted in colours with gilding: floral festoons hung over gilt discs: initials I. A. C. enclosed in a laurel wreath.

Mark in blue, a cross (*pl.* 39, *fig.* 64).

H. 2·4 in. D. (with handle) 3·3 in.

VIII. 24. TEACUP AND SAUCER: painted in colours with heavy gilding: the initial *P* traced in roses in an oval panel with laurel border, and two oval medallions in greyish brown, with laurel festoons between them.

Same mark.

Fig. 84.

H. of cup 1·9 in. D. of saucer 5·1 in. Given by J. E. Nightingale, Esq., F.S.A., 1890.
Made for the Plumer family: see Owen, fig. 61.

VIII. 25. PART OF A TEACUP, AND SAUCER: painted in colours with heavy gilding: oval panels with (1) shield of arms on the cup, and (2) floral monogram of two 'S's on the saucer: laurel festoons and running floral designs.

Mark in blue, a cross.

H. of cup 2·3 in. D. of saucer 5·3 in.
From a service presented by Edmund Burke to Mrs. Smith, at whose house Burke resided during the Bristol election in 1774. Perhaps painted by E. Shiercliff: see Owen, pp. 95 and 96.

FIG. 84. (VIII. 24.) FIG. 86. (VIII. 29.) FIG. 85. (VIII. 28.)

VIII. 26. TEACUP AND SAUCER, without handle: painted in colours with gilding: floral festoons and sprays.

Marks, the Meissen crossed swords in faint under-glaze blue and the number 1 in gold (*pl.* 39, *fig.* 61).

Plate 35.

1772–5.

H. of cup 1·8 in. D. of saucer 5·1 in. Given by J. E. Nightingale, Esq., F.S.A., 1890.
The number is said to be that of Henry Bone.

VIII. 27. TEACUP AND SAUCER, without handle: lower part moulded with pine-cone pattern and a band of small bosses: border of honeysuckle pattern in bright over-glaze blue: bouquet of flowers in colours inside cup and in middle of saucer.

Mark in blue under the glaze, a cross.

Plate 35.

H. of cup 1·8 in. D. of saucer 5·3 in. Given by J. E. Nightingale, Esq., F.S.A., 1890.
Cf. Owen, p. 83.

VIII. 28. COFFEE-CUP AND SAUCER: painted in green and gold with husk and scroll pattern between plain bands, and a band of laurel festoons hung from gilt rosettes.

Marks in blue and gold, a cross and the number 1 (*pl.* 39, *fig.* 63).

Fig. 85.

H. of cup 2·5 in. D. of saucer 5·1 in.

Cf. VIII. 26, and see Burton, fig. 58.

VIII. 29. PAIR OF CHOCOLATE-CUPS, two-handled, with covers having knobs in form of a pear and peach: painted in colours with gilding: floral festoons depending from plain gilt bands.

Mark (on one) in blue under the glaze, the Meissen crossed swords.

Fig. 86.

H. 4·3 in. D. (with handles) 5·4 in. Given by J. E. Nightingale, Esq., F.S.A., 1890.

See Owen, p. 73.

VIII. 30. CHOCOLATE-CUP, two-handled, and saucer: border of moulded basket-work: painted in colours with gilding: floral festoons.

Marks in blue, B 4 under the cup, and a cross with the number 5 under the saucer (*pl.* 39, *fig.* 66).

Plate 35.

H. of cup 3·1 in. D. of saucer 6·5 in. Given by the same.

The gilding has worn off the cup and been renewed without firing.

VIII. 31. COFFEE-CUP AND SAUCER, shaped: painted in colours with gilding in Sèvres style: narrow vertical panels alternately plain and filled with festoons of roses: rose scroll on border.

Mark in blue, a cross.

Plate 35.

H. of cup 2·3 in. D. of saucer 4·9 in. Given by the same.

See Owen, p. 86.

VIII. 32. TEACUP AND SAUCER with wavy edges and upper part slightly swelling and scalloped: painted in brown and green with floral festoons hung from loops: brown edges.

Mark in blue, a cross and the number 12.

Plate 35.

H. of cup 2·1 in. D. of saucer 4·9 in.

VIII. 33. ANOTHER, gadrooned: no handle: decorated inside with a *gros bleu* border and gilt sprays.

H. of cup 2·1 in. D. of saucer 5·4 in. Given by R. Macdonald Lucas, Esq., 1903.

The thin gilding and the style of ornament recall the Salopian ware made at Caughley (see p. 103). In a sale of Bristol porcelain in 1780 (see Nightingale, p. 108) one item is described as 'One complete Salopian table set, 126 pieces, the new Salopian sprigs.'

VIII. 34. PAIR OF CHOCOLATE-CUPS with two twisted handles, covers and saucers: the ground is diapered with a network of gold and red: on each, two reserved panels containing (1) a view of the cottage of the two 'Ladies of Llangollen,' in black, and (2) the arms of the ladies on two lozenge-shaped shields, in proper colours: formal borders of ovals enclosing rosettes in gold: monogram in the saucer containing initials E. B. and S. P.

Plate 32.

H. of cup and cover 5·6 in. D. of saucer 6·1 in.

See Burton, pl. 19. In one of the pair the cup and cover has been made at Derby or elsewhere to match.

Lady Eleanor Butler and Miss Sarah Ponsonby, celebrated for their romantic friendship, secretly left their homes in Ireland and took the cottage of Plas Newydd near Llangollen, where they remained till their deaths in 1829 and 1830 respectively.

VIII. 35. COFFEE-CUP: rudely painted in colours with tasselled border and floral sprays.

Mark, the Meissen crossed swords painted over with a daub of brown.

H. 2·4 in. D. (with handle) 3·3 in. Given by Hugh Owen, Esq., F.S.A., 1896.

See Owen, p. 75.

VIII. 36. TEACUP: painted in colours with gilding: floral festoons depending from ornamental border: flower inside.

H. 1·8 in. D. 3·2 in. Given by the same.

VIII. 37. COFFEE-CUP: painted in colours with floral sprays: red border inside.

Mark in green, a cross.

H. 2·3 in. D. 2·3 in. Given by the same.

VIII. 38. TWO COFFEE-CUPS: painted in colours with slight gilding: two panels with Chinese figure subjects, and diapers of floral scrollwork between.

Mark on one, a cross in green.

H. 2·2 in. D. (with handle) 3·1 in. Given by the same.

VIII. 39. TWO CUPS, tumbler-shaped: gilt floral sprays and formal borders.

Mark on one in under-glaze blue, the Meissen crossed swords with a dot between the hilts.

H. 3·9 in. D. 3·3 in. Given by C. Borradaile, Esq., 1905.

These tumblers were among the pieces specially prepared for exhibition in the House of Commons in 1775 (cf. VIII. 21); they were formerly in the Britain and Edkins collections.

See Owen, fig. 48, p. 118.

VIII. 40. SAUCER: painted in green with gilding: laurel festoons depending from rosettes between bands of laurel-leaves and plain gilding.

Marks in blue, the Meissen crossed swords under the glaze and the Bristol cross over the glaze (*pl. 39, fig. 62*).

D. 5·2 in.

VIII. 41. SAUCER: painted in colours with slight gilding: floral festoons and pink bows.

Marks, the Meissen crossed swords in under-glaze blue and the number 1 in gold.

D. 5·1 in. Given by Hugh Owen, Esq., F.S.A., 1896.
Cf. VIII. 26.

VIII. 42. ANOTHER: painted in colours with heavy gilding: in centre a crest—a bird with sprig in beak—in an oval panel enclosed in a laurel wreath: border of laurel festoons depending from broad band of chased gilding.

Mark in blue, a cross.

D. 7·1 in.

VIII. 43. SAUCER-DISH with six-foil edges: sides moulded with overlapping shell-shaped panels with scalloped edges: painted in colours with gilding: sprays of flowers.

D. 9·7 in.
In Sèvres style.

VIII. 44. DESSERT-PLATE: painted in colours with floral sprays: on rim a plain band interrupted by scroll ornaments: strengthened beneath by a ring in addition to the foot-rim.

D. 8·6 in. Given by Hugh Owen, Esq., F.S.A., 1896.
The following note attached, bearing signature of William Edkins:—'W. Edkins to Hugh Owen. Dessert plate—one of a set used by J. Britain, R. Champion's Foreman, purchased by me of Miss Britain, his grand-daughter, in the year 1870.'

VIII. 45. PICKLE-TRAY, moulded in form of a vine-leaf: painted in blue under the glaze with floral sprays.

Mark in under-glaze blue, a cross.

L. 4·8 in. Given by the same.

VIII. 46. SALTCELLAR, moulded in form of a shell: three claw feet: painted in colours with flowers.

H. 2·5 in. L. 5·1 in. Given by J. E. Nightingale, Esq., F.S.A., 1890.
See Burton, fig. 51.

VIII. 47. TEAPOT: shaped oval body with scalloped bands on lower part, and moulded scrolls on shoulders: similar mouldings on spout and lid: flower knob: shaped handle: painted in colours with floral sprays.

Marks in green, a cross and the number 1.
Plate 32.

H. 5·7 in. D. (with spout and handle) 7·6 in. Given by the same.
In Meissen style. See Owen, fig. 29.

VIII. 48. ANOTHER: globular with wide shallow flutings: painted in colours with Chinese figure subjects and flowers.

H. 6·1 in. D. (with spout and handle) 8·4 in. Given by Hugh Owen, Esq., F.S.A., 1896.
Spout mounted with metal. Lid replaced by one of Chinese make.

VIII. 49. JUG, with ogee outline: painted in colours with floral sprays: purplish brown edges.

Marks in puce, a cross and the number 9.

Fig. 83.

H. 6·8 in. D. (with handle and spout) 6·3 in. Given by the same.

VIII. 50. MILK-JUG of similar form: roughly painted in colours with floral sprays: purplish brown edges.

Marks in blue, the Plymouth factory mark and the Bristol cross (*pl.* 39, *fig.* 65).

H. 3·4 in. D. (with handle) 3·3 in. Given by the same.

VIII. 51. PAIR OF ICE-PAILS, with two ears: moulded band of wreathed pattern below the rim: painted in colours with gilding: festoons of flowers, ribbons, and detached sprays.

H. 7·6 in. D. (with handles) 10·2 in. Given by J. E. Nightingale, Esq., F.S.A., 1890.

VIII. 52. SAUCE-BOAT, similar to VIII. 1: but painted in colours with Chinese border, &c.

Marks, *Bristoll*, in raised letters painted over with a leaf, and the letter R rudely incised.

H. 4·4 in. L. 7·2 in. Given by Henry Willett, Esq., F.G.S., 1888.

Probably made at Champion's works from the mould formerly used at 'Lowris' factory for VIII. 1; this would account for the painting out of the old mark and for the difference in shrinkage between the two pieces: see Burton, p. 130.

VIII. 53. SAUCE-BOAT, with moulded clusters of leaves and berries: painted in blue under the glaze with floral ornament and scrolls.

H. 2 in. L. 4·4 in.

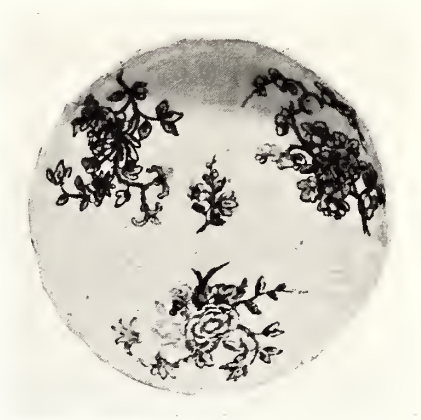

FIG. 87. (VIII. 56.)

VIII. 54. ANOTHER, from the same mould: transfer-printed in dark reddish brown with floral sprays.

VIII. 55. COFFEE-CUP: transfer-printed in black: beach scene with tent, small boat, &c.

H. 2·6 in. D. (with handle) 3·4 in.

VIII. 56. SAUCER, with wavy edge and faint ribbing: transfer-printed in blue under the glaze with sprays of flowers.

Fig. 87.

D. 5·1 in.

The shape is slightly warped and the glaze imperfect; the blue has become blackened and blotchy. Probably a trial-piece. See p. 112.

VIII. 57. SAUCER: transfer-printed in black with birds on a tree: washed over with colours.

D. 4·9 in.
Glaze blackened in the firing.

VIII. 58. COVER of a sugar-bowl with flower knob: printed in black outline, with Chinese figure subject washed in with colours.

D. 4·5 in. Given by Hugh Owen, Esq., F.S.A., 1896.

VIII. 59. FLOWER-VASE: upper part beaker-shaped and fluted in front: lower part moulded to represent earth with flowers and foliage in full relief.

Fig. 88.

H. 8 in.
Made at the Easton Works, Bristol; see p. 113 and Owen, p. 379.
The ware is of soft appearance with a creamy white glaze which has a decided yellowish tint where it has run thick; it is crazed all over and considerably speckled.

FIG. 88. (VIII. 59.)

NANTGARW AND SWANSEA

WHILE the large factories throughout the country had accepted, more or less definitely, Spode's formula for the English bone-china [1], and were making an almost uniform ware of the modern type, two small factories in South Wales achieved distinction, if not commercial success, by the manufacture of a glassy artificial porcelain worthy of the early days of Vincennes and Sèvres. This reactionary movement was the work of an enthusiast who devoted undoubted talent and energy, which might well have brought him success in another department, to the obstinate pursuit of a beautiful but unpractical ware. William Billingsley's career has an almost romantic interest, and has been recorded in detail by Haslem, Turner [2] and others: it is only possible to sketch here the barest outlines.

He was apprenticed at Derby in 1774, where he won the reputation of being the best flower-painter of the day. Roses were his speciality, and he introduced a new method of painting them, in which the modelling was effected by wiping out the lights from the mass of colour instead of building up the flower as Withers and the old school had done. It was subtraction instead of addition; and in Billingsley's hands, at any rate, the results were exquisitely soft and lifelike. He acquired at Derby a great admiration for the old glassy bodies which were already passing out of use, and having learnt or evolved a formula for making a porcelain of that kind, he was seized with the ambition to manufacture. Leaving Derby in 1796, he started a factory at Pinxton with the help of Mr. John Coke. The results did not satisfy him, and in 1801 he had moved to Mansfield, where he occupied himself with painting on china brought in the white from Staffordshire and elsewhere. The following year he was at Torksey, where he is described as a china-manufacturer, and it is stated on uncertain authority that he went from here to Wirksworth to start another factory. After leaving Torksey he adopted the alias 'Beeley.' From 1808 till 1811 he was at Worcester in companionship with Samuel Walker, who became his partner and son-in-law. They built a reverberating kiln here and another at Coalport in 1811, and in the same year they arrived at Nantgarw, a secluded Glamorganshire village about eight miles north of Cardiff, where they started a small factory. With local support Billingsley carried on his endeavours for two years, and then, being short of funds, made an appeal to the Government. Failing in this quarter, he persuaded Dillwyn, the proprietor of the Cambrian works, to give his process a trial at Swansea, and in 1814 he moved thither with Walker. Three years later he left Swansea owing to a disagreement, and returned to Nantgarw, where he renewed his operations; but in 1819 he was prevailed upon by John Rose, who saw in the rising popularity of the

[1] See p. xv.

[2] See Haslem, *op. cit.*, p. 47, and Turner, *Ceramics of Swansea and Nantgarw*, p. 133.

Nantgarw body the elements of a dangerous competition, to remove to his works at Coalport. Here his receipe was given another trial, but found too expensive; and this is the last heard of Billingsley's porcelain. The potter-artist himself seems to have settled at Coalport: at any rate he died in that neighbourhood in 1828.

Billingsley's ware was an artificial porcelain of an extremely soft and glassy kind. In translucency it was probably never equalled in this country, but the artistic effect of the finished china suffers from the cold white tone of the ground. The softness of the body caused excessive difficulties in firing, and the consequent wastage made commercial success almost impossible. Indeed much of the ware that left the factory was far from perfect, warping and blisters being not unusual, though the latter were cunningly concealed by painted flowers or insects.

The Nantgarw decorating staff was small. Billingsley, assisted by his daughter Lavinia and two other women, one the daughter of the thrower and the other the wife of the turner, formed the nucleus; William Pegg, the younger, a Derby flower-painter of repute, was engaged from 1817 till 1819; and John Latham, a Coalport artist, was employed for some time. The amount of ware actually finished at the works could not have been large and was no doubt absorbed by the local supporters of the factory. As all the decorators were flower-painters, though Billingsley also painted arabesques and sometimes landscapes, the decoration of this local ware should be mostly floral and often of a simple and even crude nature. But by far the greater part of the Nantgarw porcelain was sent to London in the white[1] and finished for the London market by various outside enamellers, among whom the names of Moses Webster[2] and Sims[3] have been recorded. This class will include the more pretentious wares with the Nantgarw mark.

The marks, consisting of the words NANTGARW or NANT GARW, with or without a hyphen, and the initials[4] C. W. underneath, were usually impressed in the paste, but sometimes pencilled in red on the glaze: the latter marking is naturally easier to forge, and appears on a number of questionable specimens.

On the departure of Billingsley to Coalport in 1819 the Nantgarw works were carried on by William Weston Young, with T. Pardoe[5] as foreman. Both were flower-painters and had served previously at Swansea. The former was noted as a conscientious copyist of nature, and the latter was a painstaking imitator of Billingsley. Young had already sunk a considerable sum of money in the Nantgarw factory, and had, no doubt, been a loser in its failure: he had, however, acquired

[1] At one time Mortlock undertook to buy in the white all the Nantgarw porcelain that could be produced.

[2] A Derby painter who came to London and decorated much of the Nantgarw ware for Mortlock, and fired it at Robins and Randall's kiln, Spa Fields.

[3] See Haslem, *op. cit.*, p. 60.

[4] Perhaps = China Works: Mr. Solon's suggestion that they are initials of 'Cambrian Works' and indicate that the ware so stamped was made at Swansea is improbable. See Turner, p. 254, who mentions the appearance of the mark on pieces known to have been 'painted by Nantgarw artists.'

[5] Pardoe left Swansea about 1809, and worked at Bristol. He died at Nantgarw in 1823: his son W. H. Pardoe continued the enamelling business and eventually opened the Nantgarw works for the manufacture of earthenware in 1833.

a knowledge of the manufacture and worked out a recipe for a porcelain body of a harder and more practicable nature than Billingsley's. The project, however, was again unsuccessful; the works were closed in 1822 and the plant removed to Coalport. Practically nothing is known of the productions of this second venture.

Though some previous attempts had been made to manufacture porcelain at Swansea, the porcelain period did not begin there till 1814 when Billingsley and Walker, at the invitation of Dillwyn, set up their kilns at the Cambrian pottery. The first ware made was identical with that of Nantgarw, and indeed was generally marked with that name; but the waste in the firing alarmed Dillwyn, and he set about 'improving' the composition, 'with the help of a few scientific friends,' apparently by adding soapstone or kaolin to harden the body and make it more manageable. These experiments began probably about 1815, and in 1817 two kinds of porcelain were being made, Billingsley's and Dillwyn's. In that year, however, the Nantgarw potters left, and Dillwyn retired from the Swansea works, which passed into the hands of Bevington & Co. It appears that the new firm failed to obtain the best of the old recipes, and were forced to work out a new porcelain body for themselves, so that a third porcelain was made under the Bevington régime from 1818 to 1824[1]. This branch of the factory was now definitely closed, and it is thought that the plant was bought by Rose of Coalport, a proceeding which may account for the impossible story that the Swansea works were bought by Rose in 1820. A certain amount of unfinished ware remained on hand, and was decorated and issued after the actual manufacture had ceased; moreover, two of the best Swansea painters, Pollard and Morris, remained in the town decorating and selling porcelain obtained in the white from Staffordshire and elsewhere.

It is necessary, then, to distinguish, besides the Staffordshire porcelain painted at Swansea, three classes of true Swansea ware:—

(1) Billingsley's ware—1814–17: the same as that made at Nantgarw, but decorated by Swansea artists: it has a granular (or saccharoidal) fracture, and was stamped with the Nantgarw mark.

(2) Dillwyn's wares—1815–18: harder and less translucent, often with a greenish tint which is especially noticeable by transmitted light[2]; some of it has a smoky appearance. Its fracture is more flaky (or conchoidal), and the mark consists of the word SWANSEA, sometimes with the addition of one or two tridents to denote 'a supposed improvement, which was found ultimately not to answer[3].'

(3) Bevington's china—1818–24: distinguished by the peculiar dead-white appearance of the glaze.

The Swansea artists were mostly flower-painters, many of them obviously

[1] Others say 1823.

[2] Called 'duck egg' china. Apparently Dillwyn's porcelain was subject to frequent modifications, and Mr. R. Drane recognizes three principal kinds:—(1) that which has the appearance of 'sodden snow' when held against the light, (2) the 'duck egg' variety, and (3) a dull-looking ware showing yellowish by transmitted light.

[3] See Turner, p. 69.

followers of Billingsley. The work of the latter has already been discussed[1]. W. W. Young[2] painted on Swansea ware, and exact reproductions of flowers and plants, often with botanical names added on the reverse, are from his hand[3]. Other noted decorators were William Pollard, who excelled in painting wild flowers; Thomas Baxter[4], who painted figures and landscapes; Henry Morris, a pupil and follower of Billingsley—flowers and fruit; Colclough—birds; Beddow—arms and landscapes; Evan Evans—flowers, a follower of Pollard.

Other forms of decoration were transfer-printing, platinum and gold lustres, and biscuit ware with modelled flowers[5].

The marks were in Roman capitals or cursive lettering, stamped in the paste or pencilled on the glaze in colours.

Existing specimens of Welsh porcelain are generally of the useful kind, though vases and ornaments were also made at both factories. The examples in the present collection, which are mainly interesting for their marks, were given by Sir A. W. Franks. *The Ceramics of Swansea and Nantgarw*, by W. Turner, gives an exhaustive account of the works and workmen, to which Mr. R. Drane has contributed an appreciation of the painters' mannerisms, the understanding of which is indispensable to the collector of Swansea and Nantgarw wares.

IX. 1. PLATE with wavy edges: painted in colours with gilding: bunch of roses in middle: on rim, six oval panels containing roses, in a ground of greenish turquoise studded with formal daisies: three insects on back concealing blisters.

Mark, NANT-GARW / C. W.

D. 9·5 in.
Probably decorated in London by Webster. See Burton, pl. 22.

IX. 2. ANOTHER: painted in colours with gilding: child among sheep in middle: on rim, twelve lobes with gilt sprays on pounced blue ground, and festoons of small roses: a butterfly painted over a defect in the glaze.

Same mark.
Plate 36.

D. 9·3 in.

IX. 3. ANOTHER: painted in bright blue under the glaze, with a carnation in middle, and three sprays on the rim.

Same mark.

D. 8·5 in.
The glaze is blistered in places.

[1] See p. 124.
[2] See p. 125.
[3] See pp. 2 and 3 (*Cat. Engl. Pot.*, p. 281).
[4] Some time at Worcester; see p. 101.
[5] Goodsby of Derby is mentioned as modelling here. Isaac Wood also modelled at Swansea.

IX. 4. PLATE with gadrooned edges: painted in colours with the arms of Cork and motto, signed C. R. PAIN: on the sides a collar of 'S's with emblems, from which depends a portcullis: on rim sword and arrow crossed, sceptre, &c.

D. 8·9 in.

Uncertain origin: Mr. R. Drane thinks it is not Welsh porcelain.

IX. 5. COFFEE-CUP AND TWO SAUCERS: bell-shaped with high handle: painted in colours with gilding: outside of cup gilt with running floral and scroll patterns with pounced band between: inside cup and saucers, a broad running band of roses and a single rose in a gilt wreath in the centre.

Fig. 89.

H. of cup 2·5 in. D. of saucer 5·3 in.

'Part of a service given as a wedding present at the marriage of Charles Franks, with Judy daughter of Sir John Nicholl of Merthyr Mawr, Glamorganshire.'

The design is in Billingsley's style, but the execution is rough and hasty.

One saucer is unusually thick. Mr. R. Drane thinks they are of Swansea make.

FIG. 89. (IX. 5.)

IX. 6. PLATE: painted in green with gilding: scroll border with grotesque heads and cornucopias.

Mark pencilled in red, *Swansea.*

D. 9 in.

IX. 7. ANOTHER: painted in colours with gilding: six detached roses resting on moss.

Mark stamped, SWANSEA.

H. 8·6 in.

Probably Bevington's body.

IX. 8. PLATE: painted in colours with floral sprays: gilt edges.
Mark stamped, SWANSEA, and a trident.
Plate 36.

D. 7·9 in.
The ware is of greenish tone, the so-called 'duck egg' porcelain.

FIG. 90. (IX. 9.)

IX. 9. TRAY, oval, with scalloped sides: painted in colours with naturalistic floral sprays: gilt edges.
Mark stamped, SWANSEA, and two crossed tridents (*pl. 39, fig. 69*).
Fig. 90.

L. 11·2 in.

LIVERPOOL

It would have been strange if in the large colony of enterprising potters established at Liverpool in the last half of the eighteenth century some few had not ventured on the manufacture of porcelain. Indeed, as early as 1756 a notice in the *Liverpool Advertiser* announces under the heading of 'Chaffers & Co., China Manufactory,' that 'the porcelain, or china ware, made by Messrs. Richard Chaffers & Co., is sold nowhere in the town, but at this manufactory on Shaw's Brow; considerable abatement for exportation, and to all wholesale dealers.' Little is known of Chaffers, except that he started as an earthenware manufacturer in 1752, that he owned a soap-rock mine in Cornwall, and that he died in 1765. The factory seems to have been carried on for a short time after his death by members of his family. Other advertisements in the same paper between 1756 and 1760 speak of 'Messrs. Reid & Co., China Manufactory, at Brownley-Hill,' which is also described as the 'Liverpool China Manufactory.' Besides these Philip Christian (fl. 1769), Seth Pennington[1] (fl. 1780), and Zachariah Barnes are reputed to have made porcelain at this period.

In the Free Public Museums at Liverpool there are a few pieces of more or less trustworthy pedigree assigned to these potters, but in the absence of marks it is as a general rule extremely difficult to identify the early Liverpool porcelains. The least debatable are the specimens printed by Sadler & Green at their 'Printed Ware Manufactory' in Harrington Street, and to judge from a collation of these pieces, one type of Liverpool ware is an artificial porcelain of hard dense body with a thick glaze of decidedly bluish tint; it is not distinguished by excellence in potting, and the wares are thick and opaque. Other kinds are more creamy and translucent, and resemble Worcester or Bow porcelains.

The Liverpool printing is second only to that of Worcester in quality, and perhaps first in point of time. John Sadler is reputed to have discovered the process as early as 1750, but whether he used it before Alderman Jansen of the Battersea works[2], and whether the idea of transferring engraved designs to rounded surfaces occurred to Sadler and Jansen about the same time independently, are questions still undecided. Sadler seems to have contemplated taking out a patent in 1756, but desisted, probably because he learnt that the process was in use elsewhere. He took Guy Green into partnership, which was apparently dissolved between 1769 and 1774: Sadler died in 1789, and Green retired from business ten years later. Carver did much of the engraving for them.

The Herculaneum works were established at Toxteth Park about 1794 by R. Abbey, an engraver and former apprentice at Sadler & Green's, in partnership

[1] Pennington possessed the recipe for a fine blue, and some of his wares are marked with a P.

[2] See p. 5.

with Graham. The factory passed through various hands[1], and was closed in 1841. Porcelain was made from about 1800. Factory marks were used, and after 1822 it was ordered that all wares should be marked HERCULANEUM POTTERY. Most of the ware is of the modern English bone body, and scarcely distinguishable, when unmarked, from the contemporary Staffordshire productions. Printing of various kinds, including blue under the glaze and bat-printing, was used, and besides Abbey another engraver of the name of J. Johnson is known to have worked there.

The available information about Liverpool wares is collected in the monographs by J. Mayer (*History of the Art of Pottery in Liverpool*) and C. T. Gatty in the *Transactions of the Historic Society of Lancashire and Cheshire*, vol. xxxiii, p. 123.

Unless otherwise stated, the following pieces were given or bequeathed by Sir A. W. Franks.

X. 1. COFFEE-CUP AND SAUCER with wavy rims: flat ear-shaped handle with four holes: painted in colours in Chinese style, with growing flowers in vertical panels: inside, a border of hatched zigzags in red.

About 1760.

H. of cup 2·9 in. D. of saucer 5·3 in.

Note attached:—'Assigned to Liverpool on the authority of the father of the late Rev. T. Staniforth.' The ware is soft and of creamy tone, not unlike Bow.

X. 2. TEACUP AND SAUCER: no handle: printed in black with (1) lady and gentleman promenading before a fountain, (2) pastoral scene: painted arch border inside.

About 1765.

H. of cup 1·6 in. D. of saucer 4·7 in.

Liverpool, but the ware somewhat resembles Worcester.

X. 3. COFFEE-CUP: printed in black: country house with fortune-tellers in foreground.

About 1765.

H. 2·5 in. D. (with handle) 3·2 in.

X. 4. TEAPOT: barrel-shaped with scroll handle and metal spout: printed in black with pastoral scenes, floral ornaments and birds: signed *Sadler Liverp*[l].

About 1760.

H. 5 in. D. (with handle and spout) 7·3 in.

X. 5. COFFEE-POT: bag-shaped with spreading base: printed in black with (1) a tea-party, and (2) pastoral subject.

About 1760.

H. 7·2 in. D. (with handle and spout) 6·6 in.

[1] See *Cat. Engl. Pot.*, p. 276.

X. 6. SAUCE-BOAT with two handles, flanged sides and scalloped ends: four moulded panels printed in black with views of shipping: printed swans inside: the rest painted in colours with flowers, &c.

About 1760.

L. 7·4 in. B. (with handles) 6·7 in.
The shape is taken from a Bow model: see I. 46 a.

X. 7. ANOTHER, similar: panels printed in black with the Four Ages of Man.

Fig. 91.

FIG. 91. (X. 7.)

X. 8. ANOTHER, with wavy rim and hollow oval foot: moulded panels with scroll borders, printed in black with (1) squirrel, and (2) pheasant in oval frames surrounded by scrollwork and flowers: inside, a milking scene.

About 1760.

H. 3·7 in. L. 7·8 in.

X. 9. ANOTHER, similar: panels printed in black with Chinese designs: inside, a boy blowing bubbles, in a landscape.

X. 10. MUG, barrel-shaped: printed in black with arms and devices of the Society of Bucks, supported by foresters: figures of Fame and Justice, and legends BE MERRY AND WISE: INDUSTRY PRODUCETH WEALTH: WE OBEY FREEDOM WITH INNOCENCE: UNANIMITY IS THE STRENGTH OF SOCIETY: signed *Sadler Liverpool.*

About 1760.

H. 5 in. D. (with handle) 4·9 in.

X. 11. ANOTHER: printed in red with Masonic arms and emblems: legends AMOR HONOR ET JUSTITIA and SIT LUX ET LUX FUIT.

About 1760. *Fig.* 92.

H. 4·8 in. D. (with handle) 5·3 in.
See Solon, fig. 67.

FIG. 92. (X. 11.)

X. 12. JUG with oval body and spreading base rim: painted and printed in blue under the glaze with panel, inscribed FREDERICK HEINZELMAN LIVERPOOL 1779, bordered by elaborate scrollwork and flowers, in which are two 'livers': at the

sides, small views of a castle and shipping and two large lions rampant: formal border and a rose between two 'livers' on the lip.

Fig. 93.

H. 6·9 in. D. (with handle) 6·1 in.

Hitherto the date has been read 1799; the third figure is badly formed and smudged, but a comparison with the other numerals shows that it resembles the 7 and is entirely different from the 9.

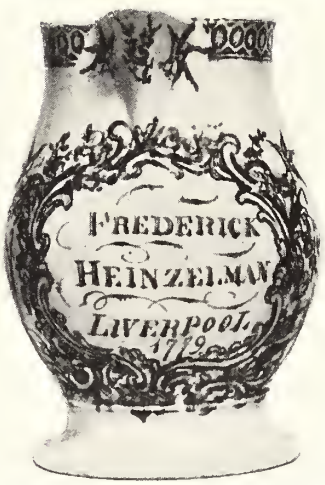

FIG. 93. (X. 12.)

X. 13. TANKARD, nearly cylindrical, but with slight expansion at base and rim: printed in black with birds, tree, rock and river in Chinese style.

About 1660.

Workman's mark incised, a saltire cross.

H. 6 in. D. (with handle) 5·9 in.

This piece closely resembles I. 55 which has the same subject painted in colours and the same incised cross beneath: it is neatly made and of good porcelain, and in spite of the Liverpool-like appearance of the print, may perhaps be of Bow make.

X. 14. ANOTHER, cylindrical: printed in red with a bust of Queen Charlotte, a quarter to left, surrounded by scrollwork and armorial devices, with legend CHARLOTTE QUEEN OF GREAT BRITAIN. Signed *I. Sadler Liverpool.*

About 1761.

H. 5·8 in. D. (with handle) 5·7 in.

The tankard seems to be of Worcester make.

LOWESTOFT

THE discovery made on the premises of the Crown brewery in October, 1902, and subsequent excavations, have done for the old Lowestoft factory what the find at Messrs. Bell & Black's match works did for Bow in 1868[1]. The remains of a kiln were disclosed, and the means of identifying Lowestoft porcelain augmented by the unearthing of a number of plaster moulds, painted fragments and wasters. The ware has given rise to much controversy in the past, and it is gratifying to note that the position taken on the question nearly thirty years ago[2] by Sir A. W. Franks has been amply vindicated by the recent discoveries. There will be no necessity to alter anything in the small collection in Case 38 (save by way of addition), while the absurd theory attributing vast quantities of Chinese 'true porcelain[3]' to a small and quite second-rate Suffolk factory has been, if possible, further discredited. The character of the Lowestoft paste and glaze, and the style of decoration affected on the ordinary specimens, have long been known to intelligent collectors from certain mugs, inkpots, &c., bearing inscriptions of local reference, and from a few pieces of trustworthy pedigree; but it is only since the moulds were found that a number of raised designs, hitherto considered to be Bow or early Worcester, have been identified as Lowestoft productions.

We are told that after an unsuccessful attempt on the part of Mr. Hewlin Luson to start the manufacture of porcelain at Gunton in 1756, the Lowestoft factory was founded in Bell Lane (now Crown Street) in 1757 by Messrs. Walker, Browne, Aldred & Richman[4]. In 1770 the firm was Robert Browne & Co. The story is that Browne learnt the secret of the manufacture in the guise of a workman at a London factory, and the affinity between the Bow and Lowestoft wares would seem to bear out this tradition. The factory does not seem to have employed more than seventy hands in its best days: it had a warehouse in Queen Street, Cheapside, and continued in operation till 1802.

Lowestoft ware is an artificial, or soft-paste, porcelain, largely composed of

[1] See p. 2.

[2] See *Catalogue of a Collection of Oriental Porcelain and Pottery lent for Exhibition, and described by Augustus W. Franks, F.R.S., F.S.A.*, 1878 (Bethnal Green Museum), p. 93.

[3] Much of it is painted with armorial decorations as may be seen in Cases 71–5 in the Asiatic Saloon.

[4] See Gillingwater, *An Historical Account of the Ancient Town of Lowestoft* (1790), p. 112.

a glassy frit[1], and in appearance it is not unlike Bow china of inferior quality, with frequent specks and flaws in the glaze. It varies considerably in translucency and tint, some examples being bluish[2] white, others decidedly yellowish, but it always shows a greenish-yellow tone by transmitted light. The potting is mediocre, and the finish alone should distinguish it from analogous pieces of Worcester make.

The forms seem to have been almost entirely utilitarian, and the moulded ornaments include basket patterns for dessert-dishes, cabbage-leaf designs for jugs, and various panelled patterns for sauce-boats, &c., all suggestive of Worcester influence. More characteristically Lowestoft is the design on XI. 9, a cup and saucer identified from the moulds; the teapot[3] of the same service, bearing the initials I. H. and date 1761, is in the possession of Mr. Merton Thoms, and represents the highest level reached by the Lowestoft factory. The painting on this piece consists of delicately pencilled vignettes and formal borders in under-glaze blue, showing, like all Lowestoft blue and white ware, Chinese inspiration. The enamelled ornament[4] is less decidedly oriental, consisting often of slight floral patterns and formal borders of ribbon, scroll and dotted designs, in which a peculiar pink is conspicuous. A feathery scroll will be noticed in the borders of panels, &c., on nearly every piece in the collection; and a fragment of decoration, often a rose, is found inside the teacups, though this is by no means confined to the Lowestoft decorators. It is also worth noting that the handles of the mugs and larger pieces are all furnished with a thumb-rest. The statement that large quantities of Chinese porcelain were decorated at Lowestoft is quite unfounded, though occasional pieces may have been painted there as at Chelsea and other factories. No regular mark was used, but a few nondescript signs, probably workmen's marks, are of fairly frequent occurrence; these include numerals up to 25, and a cursive capital T or L, usually painted in blue on the side of the foot-rim. It seems too that the Worcester open crescent was pirated on some pieces with Worcester designs, and no doubt the marks of other factories were occasionally used according to the common practice of the time.

[1] An unglazed fragment affords the following analysis, kindly supplied by Mr. William Burton, F.C.S.

Silica	42·02
Alumina (with a trace of iron)	6·56
Lime	26·44
Phosphoric acid	22·21
Magnesia	0·62
Soda	0·82
Potash	0·70
Loss on ignition	0·18
Fluorine (a trace)	
	99·55

[2] Due to 'blueing,' i.e. the addition of a pinch of cobalt, which has the effect of whitening what would otherwise be of a creamy yellowish glaze.

[3] See *B. M. Guide to Engl. Pottery and Porcelain*, p. 114.

[4] A study of the ornament on a quantity of ware attributed to Lowestoft by Mr. E. T. Sachs will be found in *The Connoisseur* for April and May, 1904.

The Museum owes to the liberality of Mr. Arthur Crisp, F.S.A., an important series of impressions from the moulds found in 1902, most of which are in his possession.

Unless otherwise stated, the following pieces were given or bequeathed by Sir A. W. Franks.

XI. 1. SAUCER-DISH: painted in blue with view of Lowestoft Church: broad border of powdered blue with six reserved panels containing views of the old beacon windmill, shipping, &c.

Plate 37.

D. 7·5 in.
See Solon, fig. 69.

XI. 2. MUG, cylindrical: painted in colours with gilding (now worn off): Chinese figures, and two upright panels diapered with feathered scrolls: cartouche in front inscribed Walter Snell 1776.

Plate 37.

H. 4·5 in. D. (with handle) 4·6 in.
Silver mount on rim.

XI. 3. ANOTHER, bag-shaped: painted in blue with floral sprays and ornamental cartouche inscribed 'Sarah Smy 1780': formal border inside.

H. 4·5 in. D. (with handle) 4·5 in.

XI. 4. ANOTHER, cylindrical: painted in blue with floral sprays, and cartouche, with husk and feather border, inscribed 'Robt. Haward 1781': formal border inside.

H. 4·3 in. D. (with handle) 4·5 in.

XI. 5. ANOTHER: painted in colours with cornflowers, and cartouche, with pink husk and feather border, inscribed 'MD A Trifle from LOWESTOFT 1795.'

H. 4·6 in. D. (with handle) 4·9 in.

XI. 6. ANOTHER: painted in colours with bold scroll and feather border through which runs a dotted line: cartouche, with pink foliated borders, inscribed 'A Trifle from LOWESTOFT': cornflowers in the spaces: mauve edges.

Plate 37.

H. 2·8 in. D. (with handle) 4·5 in.

XI. 7. TALL CUP: bell-shaped: painted in blue with bird in a marsh, feathery scroll and flowers: formal border inside: inscribed underneath Abrm. Moore August 29th. 1765.

H. 3·4 in. D. (with handle) 3·9 in.
The blue has run.

XI. 8. COFFEE-JUG, of ogee outline: painted in colours with slight gilding: bouquets of roses, &c., and an oval cartouche, bordered with feather ornament and husk festoons, inscribed 'JOHN LEARNER Sadler Cap and Harnefs-maker Upper Market S[t]. Peters, NORWICH': above and on either side, horses harnessed.

Fig. 94.

H. 7·5 in. D. (with handle) 5·9 in.

XI. 9. TEACUP AND SAUCER: no handle: raised designs with beaded edges: four-leaved flowers, scrolls, and upright trellised bands with reserved panels painted in blue with Chinese landscapes: formal borders.

Workman's mark in blue (?) *T* (*pl.* 39, *fig.* 70).

Plate 37.

H. of cup 1·6 in. D. of saucer 4·8 in.

Parts of the mould for this cup as well as of those for other pieces of the same service were found at Lowestoft in 1902 (see XI. 26–28). The teapot is dated 1761 (see p. 135).

FIG. 94. (XI. 8.)

XI. 10. ANOTHER: painted in blue with flowers, tree and fence in Chinese style: formal borders inside: inscribed underneath 'Mary Crowe 1778.'

Plate 37.

H. of cup 1·8 in. D. of saucer 4·7 in.

XI. 11. ANOTHER: gadrooned: painted in black and gold with sprays of flowers: rose inside.

H. of cup 2·2 in. D. of saucer 5·5 in.

Note by Sir A. W. Franks: 'Given to me by the Rev. S. Blois Turner who obtained it at Lowestoft on the death of one of the original workmen. This was the pattern of one of his sets; the other I gave to the Jermyn St. Museum in Mr. Turner's name. See Reek's Catalogue, 1871, V. 11.' Cf. a similar cup and saucer of Worcester make with Barr's mark,—V. 69.

XI. 12. ANOTHER of similar pattern: painted in black and green with floral sprays, and initials M T S: rose inside the cup.

H. of cup 2·3 in. D. of saucer 5·4 in.

There was a painter of the name Rose at Lowestoft, and it is supposed that the rose inside the cups may have been his special sign.

XI. 13. COFFEE-CUP: painted in blue with floral sprays: floral border inside.

Workman's mark in blue, 16.

H. 2·2 in.

XI. 14. ANOTHER: painted in colours with shield of arms of (?) Potter, crest, and motto IN DEO POTERO: gilt edges.

H. 2·3 in. D. (with handle) 3·2 in.

XI. 15. COFFEE-CUP, similar: with arms of (?) Mete, and mantling: floral sprays: gilt border of trefoil cusps inside.

H. 2·6 in. D. (with handle) 3·1 in.

The border is very common on Chinese porcelain made for Europe and painted with armorial designs. Probably this cup was made to match such a set.

XI. 16. FLASK: painted in blue with pseudo-Chinese interior on one side and on the other with inscription 'Iohn Moore Yarmouth 1782': wavy borders with feather ornament.

H. 5·7 in. D. 4·5 in.

XI. 17. FLASK: painted in blue with Chinese landscape on one side and inscriptions on the other:—'A Trifle from Lowestoft—THOMAS BUTTERFUNT. MAY WE HAVE MORE FRIENDS AND LESS NEED OF THEM': formal floral ornament and borders.

Fig. 95.

FIG. 95. (XI. 17.)

H. 5·5 in. D. 4·6 in. Given by J. Edge-Partington, Esq., 1898.

Almost opaque, the glaze is crazed all over.

XI. 18. INKPOT, cylindrical, with raised well-rim and four penholes on the shoulders: painted in blue with floral sprays, and cartouche inscribed 'A Trifle from LOWESTOFT.'

Plate 37.

H. 2·1 in. D. 2·7 in.

XI. 19. ANOTHER, similar: inscribed 'A Trifle, from, YARMOUTH.'

H. 2·7 in. D. 3 in.

XI. 20. TEACUP, without handle, of Chinese porcelain, with flowers, bird, &c., in blue: inscription in red added at Lowestoft, 'For all the promiſes of God in him are yea, and in him amen, 2 Cor. chap. I. v. 20.'

H. 1·6 in. D. 2·8 in. Given by Isaac Falcke, Esq., 1890.

XI. 21. FRAGMENT of a bowl, unglazed: found on the site of the Lowestoft factory.

L. 2·3 in. Given by E. Sachs, Esq., 1903.

XI. 21a. FRAGMENT of the bottom of a (?) cup, glazed: painted in blue with floral designs: found with the last.

L. 1·35 in. Given by the same.

XI. 22–51 are impressions in porcelain biscuit from the Lowestoft moulds in the possession of Mr. F. A. Crisp, F.S.A., by whom they were given to the Museum in 1903.

XI. 22. PART OF A JUG with design of overlapping cabbage-leaves: border of vine pattern.

Fig. 96 i.

H. 5·15 in.

Jugs of this pattern were made at Worcester and Caughley; they usually have a mask under the spout.

XI. 23. PART OF A MILK-JUG with wide ribbing.

H. 3·3 in. D. 2·5 in.

XI. 24. PART OF ANOTHER with narrow ribbing.

H. 3·1 in. D. 2·7 in.

XI. 25. PART OF A CUP with similar ribbing.

L. 2·4 in.

XI. 26. PART OF A TEACUP: pearl-edged panels: four-leaved flowers, scrolls and upright trellis band between.

L. 2·75 in.

See XI. 9, which was made from this or a similar mould. The following two pieces seem to belong to the same service.

XI. 27. PART OF A BOWL: panels edged with pomegranates: chrysanthemums, scrolls and upright trellised band between: running scroll border.

L. 5·24 in.

XI. 28. PART OF A TEAPOT: leaf-edged panels: chrysanthemums, fruit and scrolls: small oval panel with date 1761.

L. 4·86 in.

See p. 135.

XI. 29. PART OF A SAUCE-BOAT or teapot: panel with leaf, scroll and bead border: floral sprays, &c., in the field.

Fig. 96 h.

L. 4·4 in.

XI. 30. PART OF A SAUCE-BOAT with panel of narrow ribbing.

L. 5·8 in. H. 3·8 in.

XI. 31. PART OF ANOTHER with ribbed ground and reserved panel edged with palm-branch or feather.

Fig. 96 f.

L. 3·8 in.

The original mould is dated 1785.

XI. 32. PART OF A SAUCE-BOAT: similar design.

L. 3·35 in.

XI. 33. PART OF ANOTHER: panel with fruit and foliage: pearl border.
Fig. 96 *d.*

L. 4·8 in.

XI. 34. ANOTHER: fluted.

L. 3·6 in.

XI. 35. PART of the base of a scalloped sweetmeat-tray.

L. 4·36 in.

XI. 36. PART OF A DESSERT-BASKET: plain trellis design.
Fig. 96 *g.*

L. 2·22 in.

XI. 37. PART OF ANOTHER: pattern of lozenges enclosing quatrefoils.
Fig. 96 *b.*

L. 6·5 in.

XI. 38. PART OF A LID of another: radiating petals enclosing quatrefoils.

L. 5·4 in.

XI. 39. TEAPOT-SPOUT with raised ornament.
Fig. 96 *c.*

L. 2·5 in.
Probably to match the teapot made from XI. 28.

XI. 40. FIVE PLAIN SPOUTS for tea and coffee-pots.

XI. 41. SIX HANDLES for cups and teapots.

XI. 42. HANDLE of a cover.

L. 1 in.

XI. 43. KNOB, ribbed.

H. ·8 in.

XI. 44. KNOB, with mask.

H. ·72 in.

XI. 45. HANDLE of a (?) tureen in form of a cat.

H. 2·3 in.

XI. 46. ANOTHER in form of a stag.

H. 3 in.

a. (XI. 49.) *b.* (XI. 37.) *c.* (XI. 39.)

d. (XI. 33.) *e.* (XI. 53.) *f.* (XI. 31.)
g. (XI. 36.) *h.* (XI. 29.) *i.* (XI. 22.)

FIG. 96.

XI. 47. HANDLE in form of a hind.

L. 2·5 in.

XI. 48. TREE-STUMP (?) for supporting a statuette.

L. 2·38 in.

XI. 49. (?) TOBACCO-STOPPER in form of a Caryatid figure: perhaps an ornamental handle.

Fig. 96 *a*.

L. 2·5 in.

XI. 50. ANOTHER: female figure, indistinct.

L. 2·71 in.

XI. 51. (?) FUNNEL.

L. 1·6 in.

XI. 52. (?) BASE OF A CANDLESTICK: band of intersecting rings: wavy edges.

D. 4·2 in.

XI. 53. BELL OR EXTINGUISHER: with double face representing the pope with triple crown, and a satyr when reversed.

Fig. 96 *c*.

H. 4·7 in.

PINXTON

A SMALL porcelain factory was started at Pinxton Wharf, East Derbyshire, about 1796 by John Coke, with William Billingsley, of Derby, as general manager. It was here that Billingsley first made use of the recipe for his glassy artificial porcelain[1], and during his régime a beautiful and very translucent ware was made, approaching in quality the subsequent productions of Nantgarw and Swansea. He left, however, in 1801 and apparently took his secret with him, for after his departure the Pinxton porcelain deteriorated and an earthy opaque ware was produced resembling the inferior Derby porcelain of the time. Coke sold the factory to a Mr. Cutts in 1804; four years later the staff was cut down, and in 1812 the works were closed. The decoration of the porcelain was slight, and, as might be expected, it showed decided Derby influence: floral ornaments in enamel colours, usually single sprigs of rose or cornflower, and sketchy landscapes are most common. Gilding was sparingly used, the edging often being done in blue enamel instead, and with the exception of a canary yellow, ground-colours are practically unknown. The three examples in the present collection are highly translucent, and, no doubt, belong to the Billingsley period.

Marked specimens are rare, but the letter P in red is found and occasionally the word *Pinxton* in full, a pattern number usually accompanying the mark: see *pl.* 39, *figs.* 71 and 72. For further details see Haslem, *op. cit.*, p. 239.

FIG. 97. (XII. 2.)

XII. 1. MUG with straight sides, tapering slightly towards base: painted with arabesques and festoons in brownish grey with touches of gilding, and two oval panels gilt with a pair of plumber's irons and initials of John Chatterton.

Mark in gold, *Pinxton.*

H. 3·2 in. D. 3·3 in. Given by G. J. Chatterton, Esq., 1891.

XII. 2. TEACUP AND SAUCER: painted in colours with band of interlacing festoons and blue spots: blue edges.

Pattern number 18 in red on cup and in blue on saucer.

Fig. 97.

H. of cup 2·4 in. D. of saucer 5·5 in. Franks Coll.

[1] See p. 125.

XII. 3. BOWL on foot, with cover and stand: painted in colours with gilding: detached sprigs of rose and cornflower, and broad border of cornflowers with foliage.

Mark pencilled in black on the cover, P (*pl. 39, fig. 72*).
Plate 36.

Total H. 5·8 in. D. (of stand) 7·8 in. Franks Coll., 1894.
See Burton, pl. 22.

CHURCH GRESLEY

A SMALL factory was started in 1795 by Sir Nigel Gresley close to Gresley Hall, Church Gresley, in the parish of Burton-upon-Trent. It was sold to Mr. W. Nadin in 1800, and was eventually made over to a company, closing in 1808. No examples of the ware have been identified with absolute certainty, and the accounts of the manufacture are of a contradictory nature, though they agree that the venture was neither technically nor commercially successful. The single specimen in this collection assigned on good traditional grounds to Church Gresley is a tankard of artificial porcelain, fairly translucent and imparting a slightly yellow tinge to transmitted light; it is painted in pale blue under a lustrous lead glaze, which is marred by specks and impurities and has decomposed on the inside of the piece. The shape is badly warped in the firing, and the evidences of imperfect manufacture are consistent with the records of the factory.

FIG. 98. (XIII. 1.)

XIII. 1. TANKARD, cylindrical, with slightly spreading base: grooved handle: painted in blue under the glaze with landscape in Chinese style.
Fig. 98.

H. 4·6 in. D. (with handle) 4·8 in. Franks Coll., 1879.
'Bought at Mr. E. Norman's sale, Norwich, July 10, 1878, and afterwards in Dr. Diamond's collection.'

STAFFORDSHIRE

THE first Staffordshire porcelain factory, that of William Littler, of Brownhills and Longton Hall, has already been discussed (p. 79). It does not seem to have inspired any rivalry in the district, for no further attempts are recorded for about twenty years, when Champion's patent[1] was bought by a Staffordshire company. This occurred in 1781, the head quarters of the firm being first at Anthony Keeling's works at Tunstall and afterwards at New Hall, Shelton, where business was carried on under the style of Hollins, Warburton & Co., with John Daniell as manager. It is by no means certain that this company ever produced true porcelain after Champion's recipe, though they did a large trade in the materials protected by his patent[2]; eventually, however, they made considerable quantities of an artificial porcelain of no distinction, which was usually decorated with Chinese designs or slight floral patterns and ribbon borders similar to those in common use at Lowestoft. Printing in gold seems to have been introduced here about 1810 by Jacob Warburton (see XIV. 2). The factory was closed in 1825. The earliest mark was probably a cursive capital N incised; later the name of the factory in a circle was printed in red on the wares.

There are hints in the ceramic histories of Staffordshire of other minor attempts at porcelain-making in the last two decades of the eighteenth century, and a bowl exists with the inscription *Lane End* 1786, which was made apparently at Turner's works; but the development of the great Staffordshire porcelain factories belongs rather to the nineteenth century, when the English bone porcelain-body had become firmly established.

DAVENPORT.

John Davenport first made porcelain about 1794 at his works at Longport, a suburb of Burslem, and the manufacture continued till 1887. The ware, which is technically excellent, can be distinguished from the contemporary Staffordshire porcelains by the marks DAVENPORT and LONGPORT, singly or together, accompanied by an anchor (*pl.* 39, *fig.* 75).

SPODE.

Josiah Spode, the younger, succeeded his father at the works at Stoke-upon-Trent in 1797, and introduced the manufacture of porcelain shortly afterwards. He improved his wares by the use of felspar; and his porcelain, which is pure and translucent, is 'distinguished for its mechanical perfection.' He will be remembered as the potter who did most to settle the formula for the English bone-porcelain, and,

[1] For the manufacture of true porcelain from Cornish materials (see p. 111).

[2] The materials are china stone and china clay; the patent expired in 1796.

according to Mr. Burton's[1] interpretation of this important passage of ceramic history, he was probably the first to manufacture porcelain in the modern style by compounding the ingredients of the body together without making a preliminary 'frit' or glass of some part of them[2]. In 1833 the business was purchased by Alderman Copeland, and the firm is flourishing at the present day. The early mark was SPODE in Roman capitals or uncials, impressed or printed in under-glaze blue and over-glaze red, and generally accompanied by the pattern number.

Minton.

Thomas Minton, who began as an engraver at Caughley[3] and worked afterwards for Spode's, started business at Stoke-upon-Trent in 1789, and added porcelain to his other productions in 1796. His early ware has little to distinguish it from that of Davenport and Spode, unless it be rather less translucency of paste and rather more originality of ornament. He died in 1836, and was succeeded by his son Herbert Minton: the works are still flourishing. The earliest mark was an imitation of the crossed 'L's of Sèvres with the letter M between (*pl.* 39, *fig.* 76). Later marks are an ermine spot (perhaps not in use before 1851), the name MINTON impressed after 1861, and various others indicating the name of the firm or a particular pattern or ware.

The early porcelain of these three great firms, though, after the experimental period, technically excellent, was artistically of small account, the designs varying little from those in use at the time at Derby and Coalport, of which the most pleasing are the better class of Japan patterns.

The porcelain industry became very general in Staffordshire at the beginning of the nineteenth century, and the present collection includes a few marked specimens from the minor factories such as Shorthose & Co., Miles Mason, and Riley, besides two cups and saucers (in Case 66 of the Ceramic Gallery) marked WEDGWOOD in red. Porcelain was made at the Wedgwood factory at Etruria for eight or ten years dating from 1805, when Thomas Byerley, nephew of Josiah Wedgwood, was active in the administration of the firm, and the manufacture was revived about 1872.

Unless otherwise stated, the following pieces were given or bequeathed by Sir A. W. Franks.

XIV. 1. Statuette of a bagpiper, seated on tree-stump with patches of lichen: scroll base: sparingly painted in colours with gilding.

Mark in red, an elongated x between two dots (*pl.* 39, *fig.* 73).

H. 5·7 in.

Probably made in Staffordshire from an old Derby mould: see p. 67.

[1] *Op. cit.*, p. 171. [2] See p. xx. [3] See p. 103.

XIV. 2. BOWL: decorated in four panels with landscapes printed in gold alternating with broad vine border in colours and gilding.

Mark in red, a crown with inscription *Warburtons Patent* and the number *887* (*pl.* 39, *fig.* 74).

H. 3 in. D. 6·2 in.

See Shaw, *History of the Staffordshire Potteries*, p. 230:—'In 1810, Mr. Peter Warburton, for the New Hall Company, took out a Patent for Printing Landscapes and other designs, from Copper Plates, in Gold and Platinum, upon Porcelain and Pottery.'

XIV. 3. TEACUP AND SAUCER of elegant form: painted in colours with gilding: baskets of flowers in a running arabesque design.

Mark thumb-printed in red, an anchor with cable and the word DAVENPORT on a ribbon (*pl.* 39, *fig.* 75) with pattern number 662.

About 1815. *Plate* 36.

H. of cup. 2·6 in. D. of saucer 5·7 in. Given by Niel Lyte Wilkinson, Esq., 1902.

XIV. 4. COFFEE-CUP of the same service.

H. 2·8 in. Given by the same.

XIV. 5. SAUCER-DISH of the same service.

D. 8·2 in. Given by the same.

XIV. 6. TEACUP AND SAUCER, with shaped handle: slightly raised pattern of foliage: over this is painted sea-weed in gold on a dull yellow ground: broad border of gilt scrolls, &c., on a *gros bleu* ground.

H. of cup 2·1 in. D. of saucer 5·6 in. Given by R. Macdonald Lucas, Esq., 1903.
Davenport ware, about 1814.

XIV. 7. CHOCOLATE-CUP, bell-shaped: two high moulded handles ending in monsters' heads: painted in colours with gilding: broad band with pattern of roses on a pounced gold ground edged with feathery sprays, inside and out: sprig of rose in the middle of the cup and saucer.

Mark as on XIV. 3, with pattern number 689.

H. of cup 3·4 in. D. of saucer 4·7 in.

XIV. 8. BOWL: painted in colours with gilding, and covered with emblematic ornaments with dedicatory and explanatory inscriptions.

H. 6·9 in. D. 16·1 in.

It is called a Regency bowl and bears an emblematic representation of the Dukedom of the Regent, Prince of Wales and Duke of Cornwall: it was addressed to the Right Hon. the Earl of Moira. Outside is a dedication of the bowl to the Trustees of the British Museum, from the Cornish Topographical and Caledonian Society, represented by W. Rogers, their founder; a list of the Trustees and principal officers of the Museum is also given. The bowl is 'principally of Cornish Clay and Stone, risen from the Parish of St. Stephen's, from the Lands of the Rt. Honble. Lord Grenville, occupied by Messrs. Spode & Co., London,' and is signed *Spode and Copeland, Manufacturers, Feb^ry., 1813.*

XIV. 9. PLATE, with eight-foil edge: painted with a diaper of red chrysanthemums with gilt foliage on a mottled *gros bleu* ground.

D. 9 in.

From the Soden Smith Coll.: and described in the *Catalogue of a Loan Collection of English Pottery at the Edinburgh Museum of Science and Art, 1889*, as 'probably Spode's ware, early 19th century.' The ware, however, is rather dull and opaque, and might well be early Minton.

XIV. 10. TEACUP AND SAUCER: painted in colours with roses on a pounced gilt ground: gilt edges.

Mark in blue over the glaze, an imitation of the crossed 'L's of Sèvres with the letter M between (for Minton), and $\frac{\text{DONOVAN}}{481}$ added in red (*pl.* 39, *fig.* 76).

About 1800. *Fig.* 99.

H. of cup 2·3 in. D. of saucer 5·5 in.

Donovan, of Poolbeg St., the Quay, Dublin, was apparently not a manufacturer, but a dealer who bought English and Continental wares in the white and decorated them. 'About 1790 he had a glass-manufactory at Ringsend near Dublin, and he employed a painter to decorate pottery, and placed all sorts of fancy and imitation marks on china and earthenware.' See Jewitt, vol. ii, p. 482.

FIG. 99. (XIV. 10.)

XIV. 11. ANOTHER: decorated with classical figure subjects in black, with high lights in yellow, and gilt key-pattern border.

Mark in red, *Donovan.*

H. of cup 2·4 in. D. of saucer 5·7 in.

Minton ware.

XIV. 12. BOWL of the same service.

Mark in red, *Donovan's Irish Manufacture.*

H. 2·9 in. D. 6·2 in. Given by Sir H. H. Howorth, M.P., K.C.I.E., 1893.

XIV. 13. PLATE with six-foil edge: painted in colours with a landscape in a circular panel: pale pink border between two heavy gilt bands enclosing a wreath.

Mark in red, $\frac{\textit{Donovan}}{\textit{Dublin}}$

D. 8·5 in.

Minton ware.

XIV. 14. TEACUP AND SAUCER: broad band of lotuses and palmettes in gold.

H. of cup 2·3 in. D. of saucer 5·4 in. Given by R. Macdonald Lucas, Esq., 1903.

Minton ware about 1814.

XIV. 15. PLATE with wavy edge: printed in pink with a Cupid in a landscape: turquoise blue border with gilt edges.

Mark stamped, $\frac{\text{MINTON,}}{\text{(N) P}}$ with number A 6085 and two nondescript signs added in blue and red.

D. 9·2 in.

XIV. 16. TEA-JAR, barrel-shaped, with cover: vertically ribbed: decorated in gold with formal borders and bands of discs.

Fig. 100.

FIG. 100. (XIV. 16.)

H. 4·4 in. D. 3·1 in.

Note by Sir A. W. Franks, attached:—'A sugar basin at Storrs' (i.e. in the Staniforth Collection) 'of this pattern is marked NEALE & Co.' Neale succeeded Palmer of Hanley about 1776, and, with various partners, continued the manufacture of all kinds of pottery until 1790 at least; he was succeeded by his partner Wilson between that date and 1802.

XIV. 17. TRAY, oval, with two lappet handles: bat-printed in black with rustic scene: gilt edges.

Mark stamped M. MASON

L. 7·9 in.

Miles Mason made china at Lane Delph about 1804: see advertisement of his ware quoted by Chaffers, p. 713.

XIV. 18. TEACUP AND SAUCER, without handle: printed in bright blue under the glaze: landscape with birds on a tree.

Marks in blue, Shorthose & C°. and two crescents (*pl.* 39, *fig.* 77).

FIG. 101. (XIV. 19.)

H. of cup 1·6 in. D. of saucer 4·8 in.

Shorthose and Heath appear in the map of potters at Hanley 1802, and John Shorthose & Co., in Tontine St., Hanley, are named in the Directory for 1821: the business was discontinued about 1823; see Chaffers, p. 687.

XIV. 19. FLASK, in form of a double scallop-shell: similar decoration.

Fig. 101.

H. 5·8 in. B. 4·2 in.

Made by Shorthose & Co.

XIV. 20. MILK-JUG: gadrooned rim, and raised floral decoration on sides: painted in bright blue over the glaze with flowers.

Mark in low relief, $\frac{\text{RILEY}}{1823}$ with the number 155' painted in blue.

Fig. 102.

H. 6 in. D. (with spout and handle) 5·1 in.

Messrs. J. and R. Riley moved to the Hill Works, Burslem, in 1814: they both died about 1826.

FIG. 102. (XIV. 20.)

XIV. 21. TEACUP AND SAUCER: printed in black with flowers and insects, washed over with colours and gilt.

Mark stencilled in red, WEDGWOOD, and on the saucer a cross between two dots in green.

1805–1815. *Fig.* 103.

H. of cup 2·4 in. D. of saucer 5·6 in.

XIV. 22. TEACUP AND SAUCER, covered with a pattern of vine-leaves in low relief with a glimpse of basket-work in the middle of the saucer: gilt edges.

Same mark as the last piece, with the number 6 in gold.

1805–1815.

H. of cup 2·2 in. D. of saucer 5·9 in.

FIG. 103. (XIV. 21.)

XIV. 23. PLAQUE, oval, painted in colours with a portrait of Josiah Wedgwood by Henry Keeling after Sir Joshua Reynolds: inscribed on the back

Mr Wedgwood
H K Pinxt. March th31
1805

L. 5·3 in.

ROCKINGHAM

PORCELAIN was made by Brameld at the Swinton pottery, near Rotherham, Yorkshire, from about 1820–42. The factory was situated on the Rockingham estate of Earl Fitzwilliam, from whom it received financial assistance from the year 1826, taking the name Rockingham works and the right to use the Earl's crest, a griffin passant.

The porcelain made here was of the modern English bone body and technically of very high quality, but the forms were often ungainly, the painting laboured and mechanical, and the gilding excessive. Some of the pieces were decorated with flowers moulded in full relief, as at Derby and Coalport: biscuit ornaments and figures were also made.

The marks consist of the name of the firm, 'Brameld & Co., Rockingham Works' in full or in part, with the griffin after 1826.

XV. 1. PLATE: painted in colours with cut flowers on a table: heavy gilt bands on sides and rim with running scroll between.

Mark printed in red, the griffin and legend *Rockingham Works Brameld* (*pl.* 39, *fig.* 78).

Plate 36.

D. 7·2 in. Franks Coll.

See Burton, fig. 78.

ISLEWORTH

A SMALL factory was started at Isleworth by Joseph Shore, who is said to have come from Worcester[1]. Assisted by Richard and William Goulding, he made porcelain from 1760 till about 1800; various kinds of earthenware were also made at the works, which closed about 1830. The two specimens in this collection attributed to Isleworth are of an artificial porcelain, not unlike that of Worcester, with a good glaze, but poorly painted in a bright and unpleasant under-glaze blue.

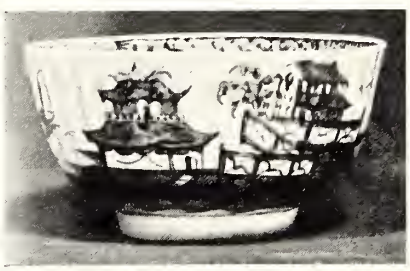

FIG. 104. (XVI. 2)

XVI. 1. BOWL: roughly painted in bright blue under the glaze with Chinese views.

H. 2 in. D. 4·1 in. Franks Coll.

XVI. 2. ANOTHER with shallow flutings on the upper part: similar decoration with formal border inside.

Fig. 104.

H. 3·3 in. D. 6·3 in. Franks Coll.

[1] See Chaffers, p. 873.

ADDENDA

II. 16 a. MILK-JUG with lower part moulded in form of two reclining goats facing opposite ways: beneath the lip are raised foliage and flowers with a bee in full relief: rustic handle: plain white.

Marks incised, a triangle between the word *Chelsea* and the date 1745.

H. 4·4 in. D. (with handle) 3·2 in. Given by Charles Borradaile, Esq., 1905.

This, and another similarly marked 'goat and bee' jug, are the earliest dated and marked examples of Chelsea porcelain: the ware of the present piece is a beautiful glassy porcelain of creamy white tint, very thin and translucent, and in parts seeming to consist of glaze alone: the surface of the glaze is soft, 'satiny' and lustrous. See pp. 22 and 24, and II. 16.

II. 43 a. STATUETTE of a sportsman in the costume of the period, resting against a tree-stump and loading his gun: a flask and a partridge hang from his belt: flowers and foliage in full relief on the tree-stump and the ground: rococo scroll base with pierced ornament: painted in colours with gilding.

Mark, an anchor in gold.

Period IV.

H. 8 in. Bequeathed by Lionel Van Oven, Esq., 1905.
Chelsea.

II. 43 b. STATUETTE of a sportswoman: a satchel at her side, a bird in her hand, and a dog in front of her: pose and details to match the last, to which this is the companion piece.

Same mark.

H. 8·6 in. Bequeathed by the same.

II. 45 a. STATUETTE of a man in theatrical costume, standing in an affected attitude and looking at a rose held extended in his left hand: tree-stump with flowers and foliage in full relief: rococo scroll base with two feet in front: painted in colours with gilding.

Period IV.

H. 9·4 in. Bequeathed by the same.
Chelsea.

II. 304 a. STATUETTE, draped, of Venus and Cupid: the latter is struggling to reach an apple held aloft by the goddess: rockwork base with sea-weed and shells, and a dolphin on which Venus rests her right foot: sparingly painted in colours with gilding.

H. 10·5 in. Bequeathed by the same.
Derby-Chelsea.

II. 305 b. STATUETTE of Justice, a draped female figure with closed eyes, holding a sword and scales: rococo scroll base with pierced ornament: lightly painted in colours with gilding, the mantle being pale turquoise.

H. 10·5 in. Bequeathed by the same.
Derby-Chelsea.

III. 12 a. STATUETTE of Andromache, draped, weeping over Hector's urn: she leans with one arm on the urn which stands on a four-footed pedestal, and in her left hand is a wreath of flowers: sparingly painted in colours with gilding: stiff floral sprays on the draperies, and wreathed trophies on the pedestal: octagonal base with impressed key pattern.

Model-number incised, N° 100, and the size-number 2.

H. 9 in. Bequeathed by the same.
Derby.

VIII. 23 a. COFFEE-CUP: painted in colours with gilding: floral festoons depending from a gilt band: scattered flowers concealing flaws in the glaze: gilt border inside.

Inside on the bottom, a cross between the initials *I H* and the date *1774* within a gilt circle.

H. 2·5 in. D. (with handle) 3·5 in. Given by Charles Borradaile, Esq., 1905.
Bristol. Formerly in the Edkins Coll. See Owen, p. 94, who mentions the tradition that the service to which this cup belonged was made for Joseph Harford, but thinks it more probable that it was made for Joseph Hickey, a friend of Burke and evidently interested in the Bristol factory.

VIII. 50 a. JUG with globular body: straight neck with mask under the lip-spout: shaped handle with thumb-piece: painted in colours with gilding in the style of Chinese *famille verte* porcelain: four panels containing vases of flowers, a kylin and a lion: brocaded borders.

Underneath are traces of an inscription in red, the date *November y^e 27^th 1770* being still legible.

H. 5·5 in. D. (with handle) 5·3 in. Given by the same.
Bristol. There are several similarly modelled jugs in the Trapnell Coll.

XIV. 24. BOWL, painted in red and sepia with country scenes: oil-gilt borders, from which the gold has almost disappeared.

Inscription in red underneath, *Lane End july 1787.*

H. 2·3 in. D. 5 in. Given by F. Bennett Goldney, Esq., F.S.A., through the National Art Collections Fund, 1905.
This ware is thick, but slightly translucent: the paste is soft enough to yield to a steel blade, and the glaze, which is dull and lustreless, has crazed badly and consequently become stained with greasy matter. The bowl is probably an experimental piece made by Messrs. W. and J. Turner, who succeeded their father, the celebrated John Turner of Lane End, in 1786. Thirteen years later they took out a patent for 'a new method of manufacturing porcelain and earthenware.' See p. 145, and Chaffers, p. 721.

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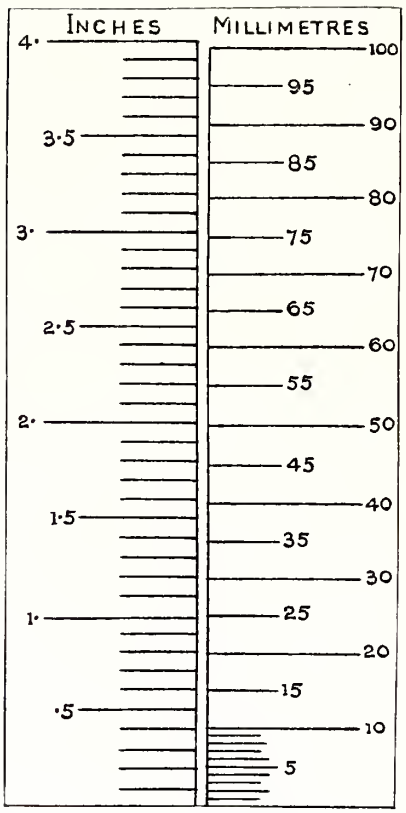
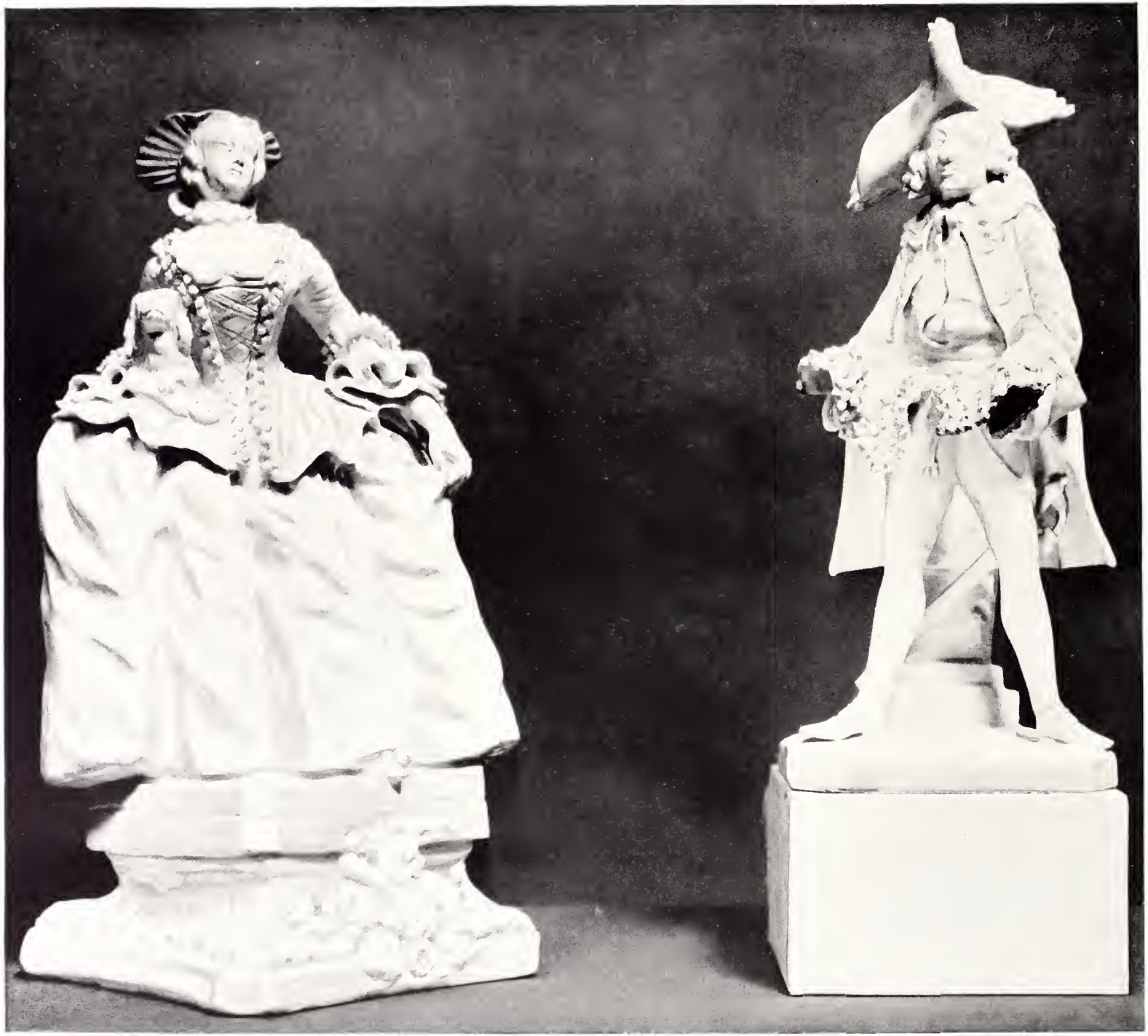


COMPARATIVE ENGLISH AND METRICAL SCALE.

PLATES



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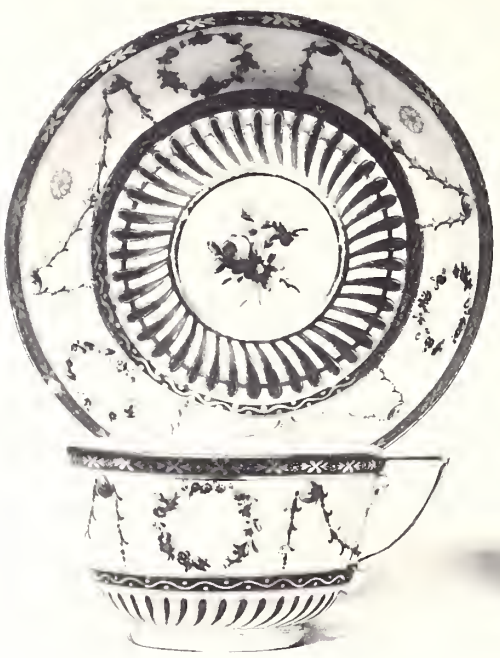

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III 23

III 31

III 22

DERBY

III 34

III 37

III 34

LONGTON HALL

IV 2

IV 1

IV 2

LONGTON HALL

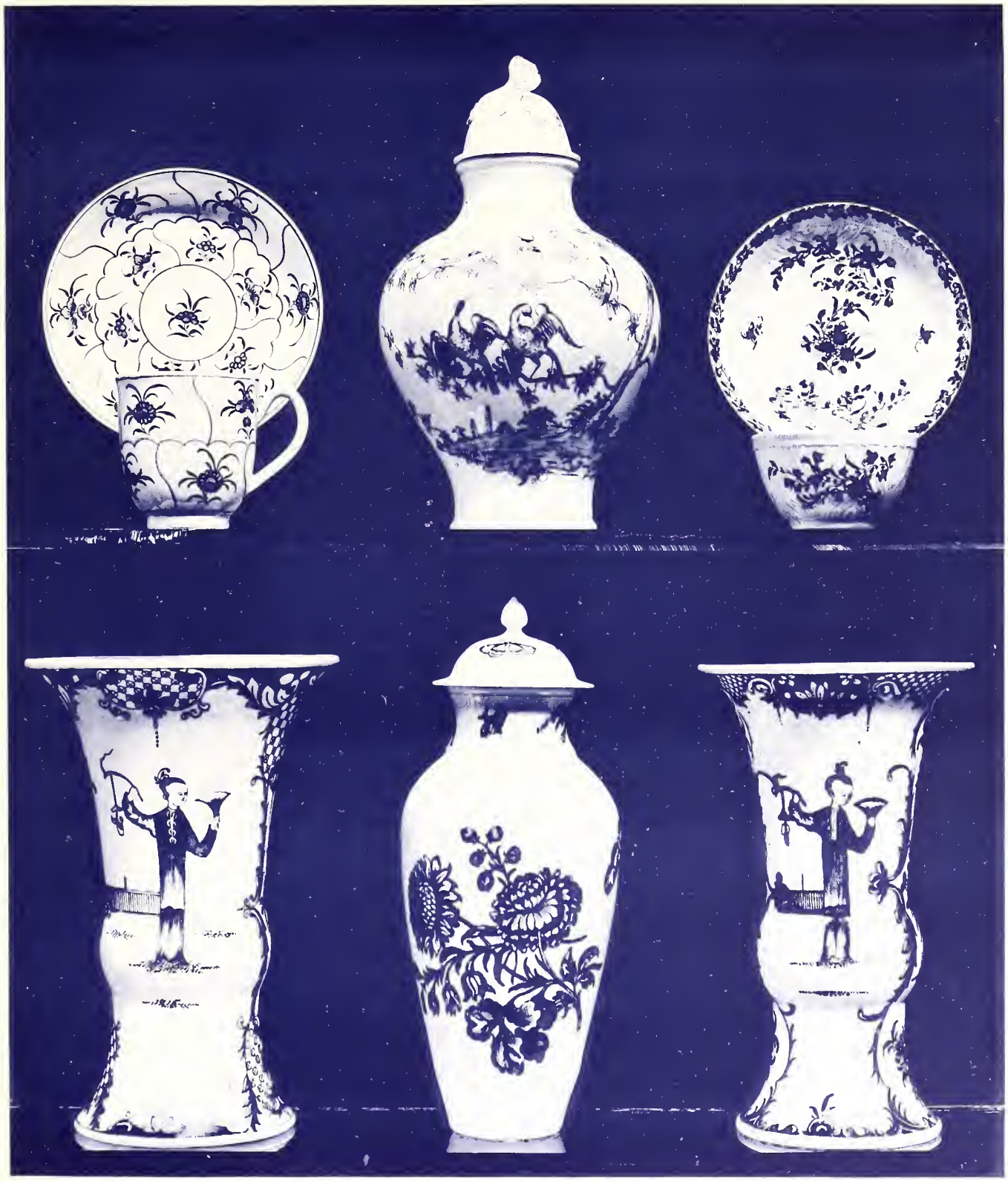
IV 7

IV 10

IV 6

WORCESTER

V 59 V 41 V 54



V 43 V 5 V 43

WORCESTER

V 67

V 48

V 68

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V 60

V 64

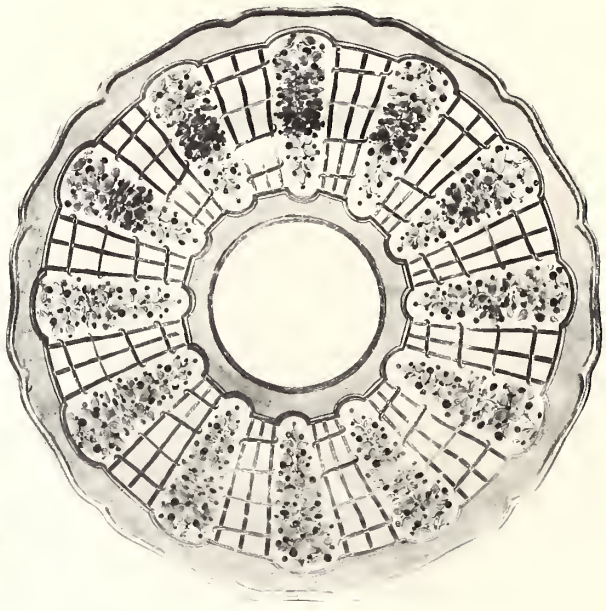
V 75

V 56

WORCESTER

V 81

V 50



V 82

PLYMOUTH

VII 8 VII 11 VII 7

BRISTOL

VIII 7

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VIII 34

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VIII 47

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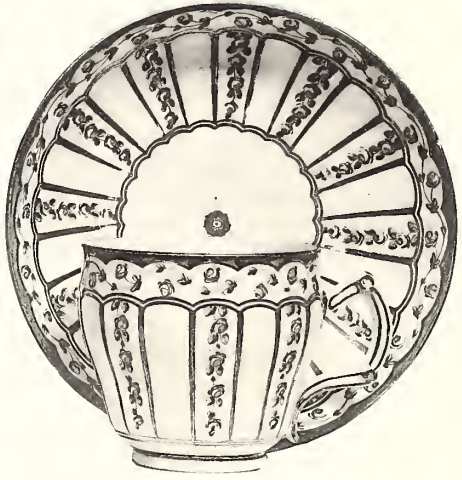
BRISTOL

BRISTOL

VIII 26

VIII 30

VIII 32



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MISCELLANEOUS

XIV 3

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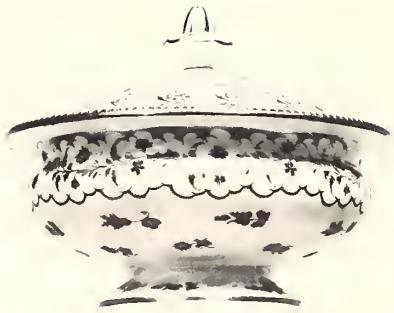

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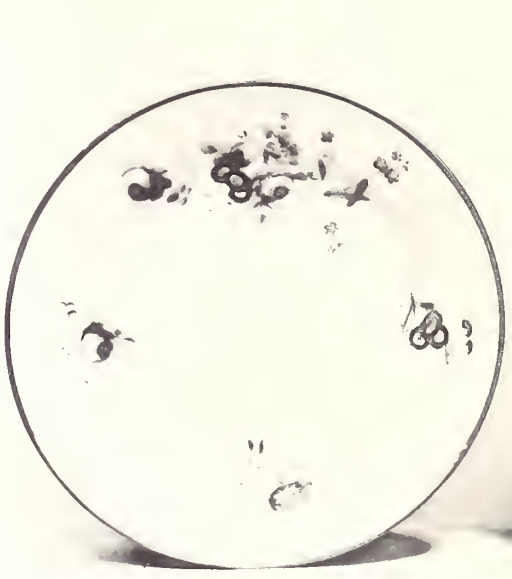

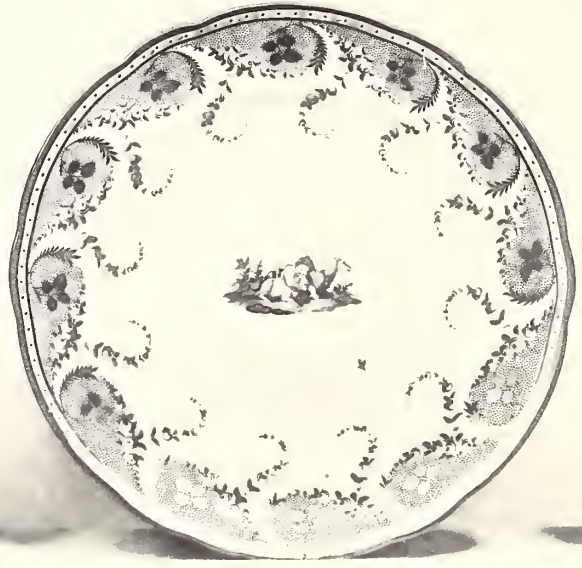

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IX 2

XV 1

XI 18 XI 2 XI 6 PLATE XXXVII

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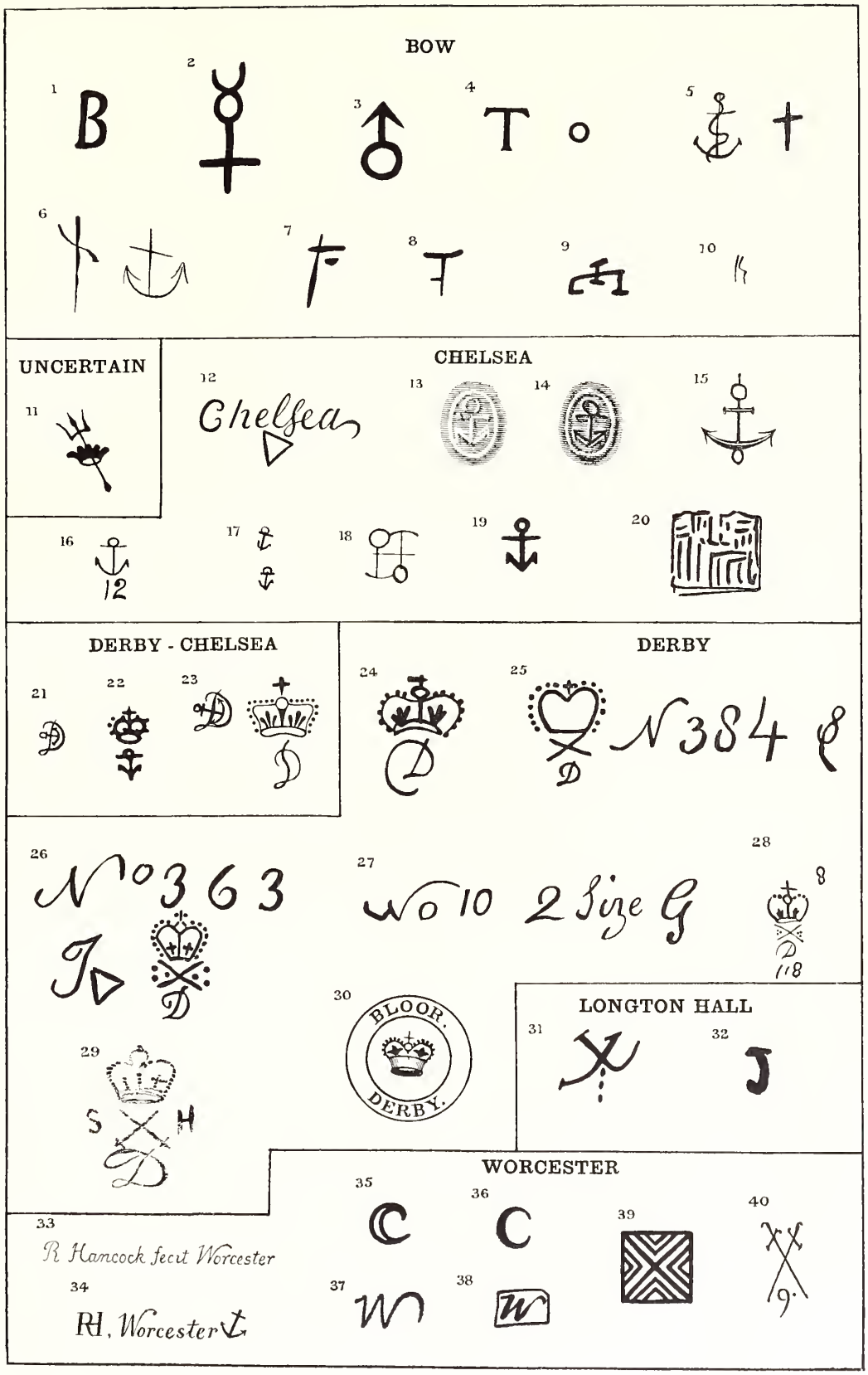
XI 1

XI 9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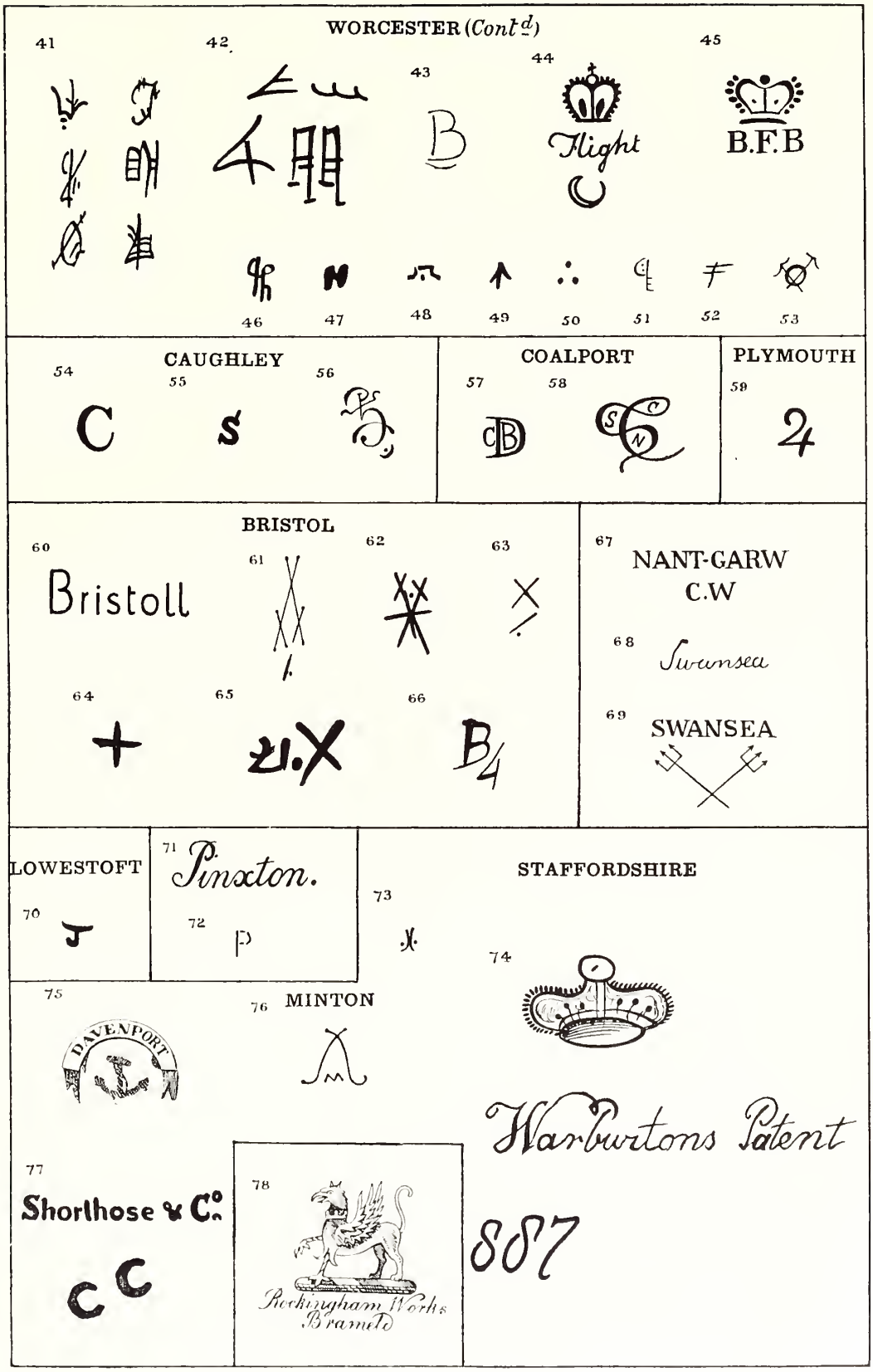
MARKS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COALPORT
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Warburtons Patent
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Brameld
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MARKS

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